DECEMBER 1956 50 CENTS

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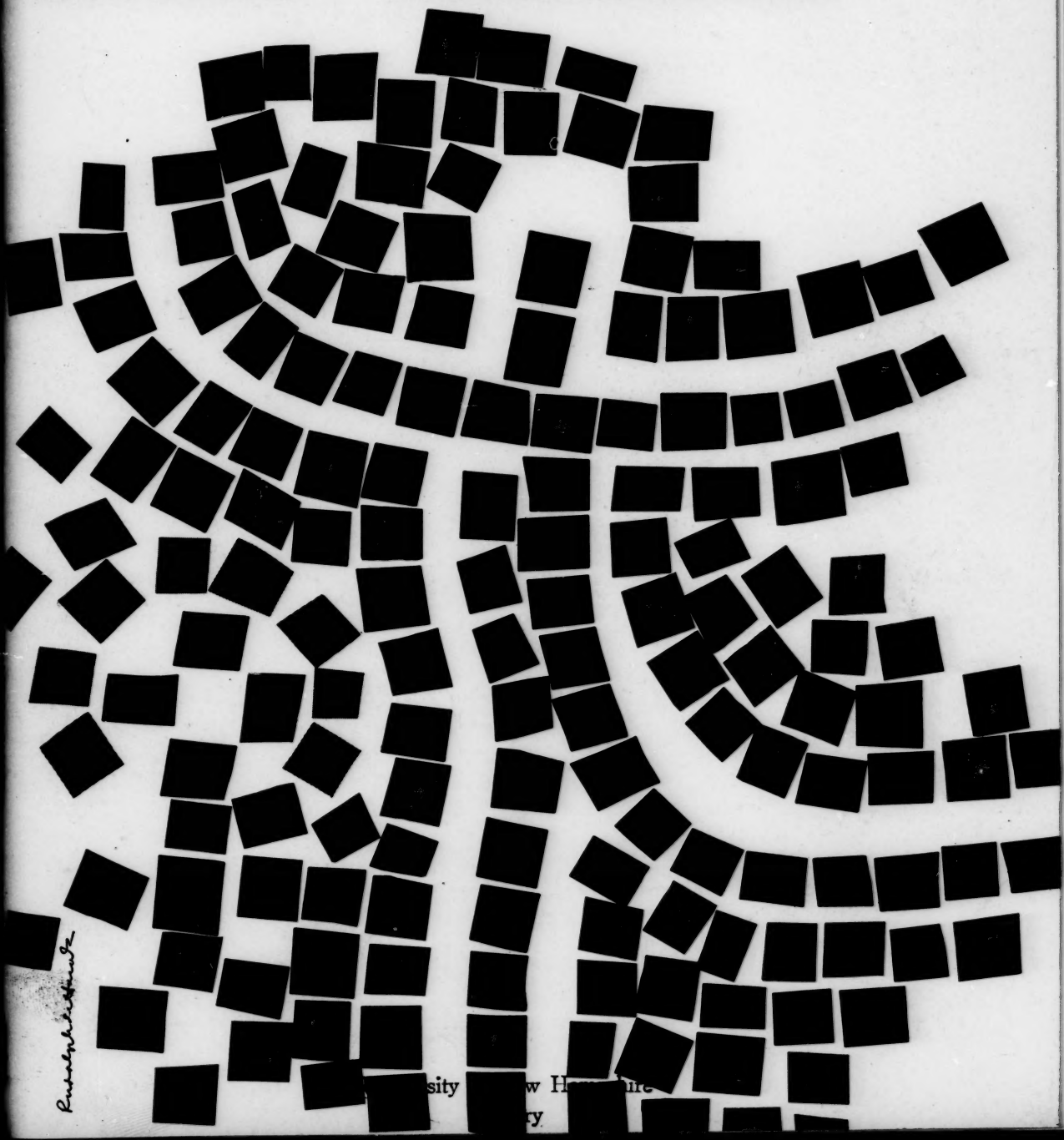

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to dancers everywhere

Bring your pipes

and bring your drum,

Call the Shepherds all to come;

Hasten quick, no time to lose,

Don't forget your dancing shoes.*

MERRY CHRISTMAS!

*Traditional Austrian Dance Carol

NEWS of Dance and Dancers

NYC BALLET BACK TO CITY CENTER

Home from European triumphs, the **NYC Ballet** opens a 10-week season at the NY City Center Dec. 18. Two new works will be seen. First will be **George Balanchine's** "Divertimento No. 15," premiered last summer at the Mozart Festival in Stratford, Conn. The work's 1st NYC performance is scheduled for Dec. 19. 2nd premiere, on Jan. 15, will be Gian-Carlo Menotti's madrigal opera, "The Unicorn, the Gorgon and the Manticore," which was an outstanding success when originally presented Oct. 21 at the Library of Congress in Washington. With singers in the background, the entire action of the opera is portrayed in dance. Choreographer is **John Butler.**

As has become traditional, the Christmas holiday period will be devoted to performances of "The Nutcracker." It will be seen from Dec. 22 through Dec. 30, with an additional matinee on Jan. 1.

The co. returned to NYC Nov. 13 from their 3-month, 13-city tour of Europe, which was sponsored by ANTA's Int'l. Exchange Program. On arrival they were greeted with messages of commendation from Gov. Harriman and Mayor Wagner for their contribution to international good-will.

One of many events in the eventful tour was the co.'s participation in a German film, "In a Castle in Salzburg." Another was the trip from Munich to Berlin. Most of the group made the journey by train. However, since it involved crossing the Russian Zone, the Russian-born members (Mr. Balanchine, **Andre Eglevsky,** pianist **Nicholas Kopeikine** and wardrobe mistress **Eudokia Miranova** traveled by plane to avoid possible complications. Illness prevented **Maria Tallchief** from appearing during a great part of the tour, and she returned to the US on Oct. 23. She has now recovered and will be seen in the NYC season. Overshadowing all other misfortunes, however, was the electrifying bulletin from Copenhagen:

LE CLERCQ STRICKEN WITH POLIO

On Oct. 28, during the NYC Ballet's season in Copenhagen, **Tanaquil LeClercq** was taken ill. The following day the ballerina was taken to Blegdam Hospital, where it was announced that she was suffering from polio and had been placed in an iron lung. As of press time she had been declared out of danger and removed from the lung, but a respirator was still being used part of each day. Although it is understood that Miss LeClercq's legs and right arm are affected, doctors have declined to speculate at this early stage about the case. Her husband, George Balanchine, and her mother, Mrs. Edith LeClercq, have remained at her bedside and are expected to be in Copenhagen throughout the winter. Physical therapy treatments have already been started. Following the announcement of the diagnosis, Salk vaccine was flown from the American Embassy in Berlin to Stockholm for use by other company members.

BALLET THEATRE CANCELS ISRAEL TOUR

On another front, Southern Europe and the Near East, **The Ballet Theatre** has been having smashing successes and adventurous going. Their ANTA-Int'l. Exchange Program tour, which began in London Aug. 20, has taken them to 3 cities in Yugoslavia, to Athens, Istanbul and Ankara, to Naples and to Beirut in Lebanon. From Beirut, the co. was originally scheduled to go to Iran, but transportation difficulties forced cancellation of that visit. Then they were to tour Israel for 5 weeks. However, because of the tense situation in the Near East, the State Dept. advised them to cancel the Israel engagement.

The American dancers would have had considerable time on their hands prior to the Monte Carlo-Portugal-Spain segment of their tour scheduled for Dec. 22-Feb. 4. But that same international tension caused cancellation of an Italian tour by the Russian **Moisseyev Folk Ballet,** and the Ballet Theatre was invited to fill those dates. On Nov. 16 they opened a 6-day engagement at the Rome Opera, and were due to go on to other Italian cities.

A gala home-coming performance is scheduled for the Metropolitan Opera House on Feb. 10. For the program the co. plans to give the premiere of British choreographer **Kenneth MacMillan's** "Noctambules."

MARY WIGMAN'S BIRTHDAY

Nov. 13 in Berlin turned out to be an overwhelming day for **Mary Wigman** — her 70th birthday. Apart from a deluge of messages with gifts and flowers, the great lady received 256 cables and 489 letters from all over the world.

"My, I never knew I was such a famous woman!" she writes in a letter to Howard Potter. ". . . I did love what they did in your country! It is simply wonderful to know that you all did not forget me, though it is all so long ago."

Noting with pleasure that the organizer of the birthday festivities at her school was an American student, Miss Wigman says, "It was adorable because it was honest, humorous, and so wonderfully young." She was also honored with an official celebration given by the Berlin Senate and the Academy of Arts (of which she is a member). Amid more flowers, speeches and music, the Academy presented her with a book about her career which they had especially printed, and awarded her their highest honors.

In the US, **Dorothy Floyd** of Knoxville, Tenn., was made chairman of a group of Americans who had studied with Miss Wigman. Among themselves they collected a total of $581 to forward to Berlin as their birthday remembrance to their teacher.

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(continued from page 3)

AROUND MANHATTAN

New scenery and props had to be hastily made for **John Cranko's** revue, "Cranks," scheduled to open at the Bijou Nov. 26. The boat on which the decor arrived from England could not be unloaded because of the waterfront strike . . . All the fairy-tale characters of "The Nutcracker" are now to be seen on 34th St. The ballet is the theme for Macy's Xmas windows . . . **Janet Collins** dances in the American Theatre Wing's "Salute to the President" Dec. 19 at the Waldorf-Astoria . . . **Pearl Lang's** "Rites" was announced for a Nov. 25 performance on the CBS-TV show, "Look Up and Live"... Flamenco dancer **Trini Reyes** was again sparkling as soloist with the Los Chavales de Espana when they returned to the Plaza's Persian Room Nov. 8.

A Folk Dance Festival, with 15 nationalities pooling their talents, was held Nov. 11 at Hunter Coll. The event, sponsored by the **Folk Festival Council**, of which **Walter Bacad** is Pres., marks the revival of the pre-World War 11 annual festivals held in Central Park and Prospect Park... For the Musicians Emergency Fund 25th anniversary banquet Oct. 30 at the Sheraton-Astor, **Peter Nelson** danced "Prince Igor" excerpts choreographed by **Jean Yazvinsky.**

The **Country Dance Society's** Xmas Ball is scheduled for Dec. 8 at Hunter Coll. The Society's next Square Dance will be Dec. 15 at Metropolitan-Duane Hall . . . **Bill Bradley, Mark West** and **Roberta Stevenson** appeared in **Frank Westbrook's** dances at the opening Young People's Concert of the Little Orchestra Society Nov. 10 at Hunter Coll. . . . The **NY Negro Ballet** held an audition for backers Oct. 24 at the Palm Garden Ballroom. The Group of 16 has Ward Flemyng and Theodord Hancock as co-directors.. The co. has absorbed the **1st Negro Classic Ballet**, which originated in Calif. The ballet hopes to tour both here and abroad.

S.F. BALLET CHRISTMAS SEASON

Things are humming at the **San Francisco Ballet. Lew Christensen's** production of "The Nutcracker" will be seen on a tour of No. Calif. this month. Perfs. will be Dec. 9, San Jose; Dec. 11, Fresno; Dec. 15, Berkeley; Dec. 18, Palo Alto; Dec. 19, Sacramento; and Dec. 21, 22 and 23, in S. F. The co. is feverishly preparing for its 10-week tour of 11 nations of the Far East under the Int'l. Exchange Program.

CHANGE OF ADDRESS

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EAR TO THE GROUND

Persistent rumor, although unconfirmed, is that the **Ballet Russe de Monte Carlo,** not seen in NYC except for Lewisohn Stadium appearances, since 1950, will play a spring engagement at the Metropolitan Opera . . . **Gwen Verdon's** next B'way assignment will be "New Girl in Town," a musical version of O'Neill's "Anna Christie," in which she will costar with Thelma Ritter. Rehearsals begin in March with Geo. Abbot as director and **Bob Fosse** as choreographer . . . **Karen Kanner** has joined the **Merce Cunningham Dance Co.** . . . The **NY Ballet Club** will present its 7th annual Choreographers Night this spring. Those interested may contact Mr. G. Koreff, 353 E. 55, NYC . . . Ethnic dancer-teacher **Aennchen** has a new side-line—breeding toy Maltese dogs.

INTERNATIONAL NOTES

After one of its London performances the **Bolshoi Theatre Ballet** remained at Covent Garden far into the night to perform "Giselle" for a color film being produced by Dr. Paul Czinner. It is to be released commercially as a 2-hour feature.

Margot Fonteyn and **Michael Somes** scored a spectacular success at the Nov. festival celebrating the 70th anniversary of Johannesburg, So. Africa. Following 4 theatre perfs., the pair appeared in an outdoor program which drew 6,000 people.

Jean-Leon Destine & Co., during a night club engagement in Mexico City, appeared in a film called "Las Canciones Unidas." Group now goes to Havana and Haiti before returning to the US . . . **Roberto Iglesias** and his new Spanish dance co. open a month's engagement in Havana Dec. 16. They will appear at the Bellas Artes in Mexico City beginning in Feb.

In Jam. **Rosella Hightower** is due to rejoin the **de Cuevas Ballet,** which is now in So. America . . . Ballerina **Maria Gambarelli,** who has been studying acting in NYC with Lee Strasberg, has gone to Italy for further dramatic work in films.

The Bolshoi Theatre Ballet, during its London run, invited **Ann Hutchinson,** head of the Dance Notation Bureau, to present a demonstration of Labanotation for the co. The Russian choreographer, **L. Lavrovsky,** expressing great interest in the published material, stated that there is no particular system of notation in Russia.

Galina Ulanova, back in Moscow after her London triumphs, collapsed during a performance (her 1st since returning home) of "Giselle" at the Bolshoi Theatre Nov. 17. The curtain was rung down. 15 minutes later the stunned audience was informed that the ballerina had pulled a tendon in her leg. Another dancer replaced her to finish the show. Ulanova will be out of action for a month.

OFF-BROADWAY EVENTS

Mary Anthony is presenting her Dance Theatre and the **Bennington College Dance Group** in a program of her new works Dec. 13 at the YM & YWHA. "Threnody," a dance-drama based on the Synge play, "Riders to the Sea," will be performed by the Bennington group, who premiered it earlier this year at the college in Vt. Her own co. will dance "Songs of Innocence and Experience," inspired by the poetry of Wm. Blake Members of the Mary Anthony Dance Theatre include: **Frances Alenikoff, Diane Diener, Joy Gillin, Shaque Holohigian, Alice Uchida, Joseph Cino, Angelo Lovullo, Cameron McCosh, Louis McKenzie** and **Don Price. Anneliese Widman** will be guest artist . . . Prior to its appearance on the Anthony program, the Bennington College Dance Group will appear in its own evening, Dec. 2 at the YM & YWHA. Along with "Threnody," the co. will dance "The Hurdy Gurdy Man," choreographed by graduate student **Ruth Liebling.**

A dance concert of **Alwin Nikolais'** newest compositions will be given 3 eve. perfs. at the Henry St. Playhouse on Dec. 27,, 28 and 29 by the **Playhouse Dance Co.** Performers will include **Gladys Bailin, Wm. Frank, Phyllis Lamont, Murray Louis, Carol Martindale, Beverly Schmidt** and **Dorothy Vislocky. Ruth Grauert** is Mr. Nikolais' asst. for the program . . . For its 9th annual Holiday Festival for Children, the **Henry St. Playhouse Dance Repertory Group** is presenting 3 matinee perfs. of a bill of 3 miniature musicals at the Playhouse on Dec. 26, 27 and 28. Under Ruth Grauert's direction, the co. of 26 will perform "The Shepherdess and the Chimney Sweep," "The Indian Sun" and "Fable of the Donkey," all adapted and produced by Alwin Nikolais. Program will be repeated on the afternoons of Jan. 6, 13 and 20.

FEB. IS VALENTINE MONTH FOR YOUNG DANCERS. TEACHERS ARE INVITED TO SEND US FULLY IDENTIFIED PICTURES—SINGLES, DUOS AND TRIOS PREFERRED.

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PERSONALS

Mr. and Mrs. Jacques d'Amboise (Carolyn George) became parents of a son, George, born Nov. 11 . . . **Marianne Preger** of the Merce Cunningham Co. married Sid Simon on Nov. 22 . . . Because she had to return to Denmark for surgery, Ballet Mistress **Vera Volkova** was unable to remain in the US for the entire period of the visit of the Royal Danish Ballet. She is reported to be recovering satisfactorily and is expected to be back at work by the 1st of the year . . . **Frederick Majewski,** prod. mgr. of IBM's "Think" magazine, who was at one time on the staff of DANCE Magazine, died Oct. 27 in NYC . . . The French dance press mourns the death of **Pierre Michaut.** Well known as a dance and film critic, Mr. Michaut died Sept. 16 after a long illness. He was Pres. of the Assn. of Dance Writers and Critics and a member of the Legion of Honor . . . **Grand Duke Andre,** last of the cousins of Czar Nicholas II, died in early Nov. at the age of 88. His widow is the Imperial Russian ballerina **Mathilde Kchessinska** (Princess Maria Felixovna Romanovsky Krasinsky), who frequently participates in London ballet activities.

Guido Carreras, who was the husband of La Meri at the time that the Ethnologic Dance Center was established in 1940, and who with his own hands built its little theatre and stage, writes to us from Rome, where he now resides, to express his sentiments at the Center's recent closing.

DANCE Magazine staff member **Joyce Phillips** marries Lester Maxik Dec. 2.

CREATIVE DANCE CONFERENCE

The 3rd annual **Conference on Creative Teaching of Dance to Children,** of which **Lucile Brahms Nathanson** is Chairman, is scheduled for Dec. 27-30 at the YM & YWHA in NYC. Staff members will be **Marian Chace, Virginia Johnson, Bruce King, Cecil Kitcat, Helen Lanfer, Betty Meredith-Jones, Barbara Mettler, Alec Rubin** and **Sarah Mildred Strauss.** Discussion panel members are **Walter Terry, John Butler, Doris Humphrey, Agnes de-Mille, Helen Tamiris** and **Jerome Robbins.**

As an outgrowth of last year's conference, a group formed the **Dance Teachers Guild.** They now have 3 chapters and are holding their 1st nat'l. convention Dec. 27-29 in conjunction with the 1956 "Y" conference. Executive board members are: Mrs. Nathanson, **Betty Rowen, Marjay McLaren, Carole Binswanger** and **Bernice Rosen.**

REGIONAL COMPANIES

The 2nd annual **Southeast Regional Ballet Festival** will be held in Miami May 3-5. Host co. will be the **Ballet Guild of Greater Miami,** directed by **Thomas Armour.**

The **Atlanta Civic Ballet** this season has a handsome new building especially designed from recommendations of directors **Dorothy Alexander** and **Merilee Smith.** One of the large rehearsal halls can be converted into a stage. In inclement weather the audience can be seated inside the building, or hangar-like doors can be opened so that they can be seated on the lawn outside. The public is being invited to see the new facilities Dec. 18 when the co. performs the Christmas ballet, "The Juggler of Notre Dame."

Newest regional co. is the **East Tennessee Ballet Guild,** directed by Knoxville teacher **Lillian Bumpous.** Initial group of 18, aged 13 through 21, includes young teachers and assts. from several studios in the area. For their 1st public appearance, on Dec. 11, the co. will dance "The Fourteen Angels" in the U. of Tenn. Opera Workshop production of "Hansel and Gretel."

The **Phila. Civic Ballet** plays its 1st out-of-town engagement Dec. 5 at the Glassboro, N.J., State Teachers Coll. **Peter Nelson,** of the Ballet Arts faculty in NYC, will be featured in the cast of "Echoes of a City," ballet by Dir. **Norman Craig** to be premiered Dec. 27 at the Academy of Music. **Nora Kovach** and **Istvan Rabovsky** will be guest artists on the program . . . The **Ballet Guild of Jacksonville, Fla.,** directed by **Betty Hyatt Ogilvie,** presented a special program Oct. 31 for the Women's Club of Jacksonville.

The Children's Theatre is presenting the **Phila. Ballet Guild** in 2 perfs. on Dec. 29 at the Phila. Academy of Music. For the occasion a new "Peter and the Wolf" is being choreographed. Program will also include the "Angels" from "Hansel and Gretel" and "Nutcracker" excerpts. Sections from "Peter" will be shown Dec. 12 on the WFIL-TV educational series. On Nov. 10 Ballet Guild offered the 1st in a new Board of Education half-hour color TV series on WRCV. Early dance history was outlined, with **Roni Arnold** of the **Academy Dance Theatre** demonstrating.

The **Suncoast Ballet Co.,** which draws members from Pinellas, Manatee and Sarasota Counties in Fla., is rehearsing weekly for a Jan. program at the Vinoy Park Hotel, St. Petersburg . . . **Dorothy Fisher,** Dir. of the **Seattle Jr. Ballet,** after a busy summer and fall season with her co., sails from NYC Dec. 17 for a holiday visit to Rome and Paris . . . The **Severo Ballet** of Detroit will present "The Sleeping Beauty" at one of the Detroit Symphony's Young People's Concerts this season. Choreography is by **Sandra Severo** . . . The **Joanne Nix Youth Ballet Co.** of Carmel, Calif., is presenting "The Nutcracker" Dec. 1 and 2 in Carmel and Dec. 16 in Santa Cruz.

DECEMBER CALENDAR OF EVENTS N. Y. C.

Dec. 1	**Sophie Maslow & Co.** Brooklyn Acad.; 8:30
Dec. 2	**Bennington College Dance Group** 92nd St. YM-YWHA; 2:40
Dec. 4-5	**Dance Associates** Master Inst. Theater; 8:30
Dec. 6	**Ravi Shankar & Chatur Lal** 92nd St. YM-YWHA; 8:40
Dec. 7	**Dances of India; Amun Ram** Cooper Union; 8:30
Dec. 9	**Jewish Dance Festival for Children** 92nd St. YM-YWHA; 2:40
Dec. 9	**Ninette de Valois; speaker** 92nd St YM-YWHA; 5:30
Dec. 13	**Mary Anthony & Co.** 92nd St. YM-YWHA; 8:40
Dec. 14	**Caribbean-American Rhythms** **Philips-Fort Studio of Theatre Dance** Cooper Union; 8:30
Dec. 15	**Kovach and Rabovsky** Brooklyn Acad.; 8:30
Dec. 16	**N. Y. Ballet Club** André Eglevsky, speaker Acad. of Ballet Perfection; 3:00
Dec. 16	**Yugoslav State Co. ("Kolo")** Carnegie Hall; 8:30
Dec. 18-Feb. 24	**New York City Ballet Co.** City Center
Dec. 26-28	**Playhouse Dance Repertory Group (children's program)** Henry St. Playhouse; 3:00
Dec. 27-29	**Playhouse Dance Co.** Henry St. Playhouse; 8:40
Dec. 30	**Dolores Mitrovich-Youth Dancers** Carnegie Recital Hall; 2:30

DANCE SCENE USA

On Dec. 12 the **San Francisco Contemporary Dancers,** climaxing their "Towards a Theatre of the Dance" campaign, will present a concert in collaboration with the S.F. Little Symphony at the Veterans Aud. On their Nov. 7 program the group premiered a 40-min. comedy, "Puppet Show for People," choreographed by **J. Marks.** Dancers were **Glenna Shaw, James Croshaw, Frank Garcia** and the newest co. member, **Tchoucky Mattei.**

The Dec. 19 perf. by **Sybil Shearer & Co.** at the newly refurbished Winnetka, Ill., Community Theatre, was sold out 6 weeks in advance, and Miss Shearer hopes to add a perf. on Dec. 20. Premeire will be "Mysterium Tremendum," based

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on a Christmas theme. Miss Shearer, heading a co. of 11, will dance the role of Mary.

The **Concert Dancers** of the **Academy of Ballet** in San Francisco, directed by **Guillermo del Oro** and **Carolyn Parks**, are giving a program of ballet and Spanish dance Dec. 1 in Marysville, Calif. Principal dancers are **Lynette Alaine, Gregg Balfour, Jeannie Bird, Chita Casares, Kirsten Conrad, Carol Dampier, Ines Kary, Ricardo Orellana, Sue Perry, Elayne Rose, Eva Serrano, Nancy Zammt** and **Catalina Zamora.** In Mrs. Parks' "The Secret Garden," the co. will be augmented with students from the **Sheila Foy Dance Studio** of Marysville.

The Cultural Attache of the Indonesian Embassy in Washington is a Javanese dancer, **Djoko Samjoto.** He and his wife, **Herni,** gave a perf. Nov. 10 at the U. of Calif., Berkeley, along with the Gamelan Udan Mas, a Javanese music group made up of faculty and students of UCLA . . . Former Katherine Dunham student **Ruth Beckford** now teaches for the Oakland, Calif., Recreation Dept. She and her co. gave a program of primitive dance in Richmond, Calif., Nov. 10 . . . 80 dancers presented a program of Bulgarian, Greek, Serbian, Russian, French, Macedonian and Turkestani folklore at Nourse Aud. in S.F. Nov. 25. Event was presented by **Anatol Joukowsky** and **Yania Wassilieva.**

Nicholas Vasilieff did choreography for the Nov. perf. of "Carmen" by the Portland, Ore., Civic Opera . . . On Dec. 1 at the Russian Center of S.F. a special program will celebrate the anniversary of the "Russian Life" newspaper. The evening is being arranged by **Sergei and Vera Temoff** and **Liliana Aloi** . . . Announced for American premieres by **Tamara Toumanova** for her Nov. 13 perf. at the Philharmonic Aud. in L.A. were "L'Epoque Romantique" and "Variation and Mazurka." Miss Toumanova is being partnered by **Wladimir Oukhtomsky** . . . 7th annual costume gala, Bal Caribe, was staged Hallowe'en Night by the **Lester Horton Dancers** at the Hollywood Palladium. Featured was the modern dress night club version of "Miss Salome."

In collaboration with **Marguerite Neumeister** of Rockford, Ill., **Edna Lucile Baum** of Chicago is working with Jr. and Sr. Ballet Workshop groups on 2 productions: "A Child's Day" and "Petite Suite" . . . **The Robert Joffrey Theatre Dancers,** when performing in Ft. Payne, Ala., last month, discovered that they were the 1st ballet group to appear there since 1892 . . . **Jean Erdman,** head of Bard College's Dance Dept., will be seen in solo concerts in Southern and Mid-West colleges during the school's Field Period (Jan. and Feb.).

A new work in the repertoire of the **Munt-Brooks Co.** is "Each of Us—and Together," choreographed by **Maxine Munt.** It was premiered Oct. 30 at Penna. State Coll. and given its 2nd perf. Nov. 15 in Wilberforce, O. Co. members, in addition to Miss Munt, are **Alfred Brooks, Martha Cutrufello** and **Marion Jim** . . . **Choreo Records** is holding an all-day teachers' session Dec. 30 at the Statler-Hilton in Dallas. Faculty will include **Alexandra Danilova, Buster Cooper** and **Toni Beck.** During the session new Choreo releases will be introduced.

ASSOCIATION NEWS

Associated Dancing Teachers of So. Calif. have announced a 2-day Normal School Dec. 28 and 29 in L.A. Faculty will include **Charles Weidman, Mary Tiffany, Irina Kosmokova, Priscilla Winslow, Tuulikki, Rose Ann Saylor, Trini Goni, Ray Joy Sheldon, Brownee Brown, Wm. and Suzette Lane, Wm. D'Albrew** and **Chloe and Derrall Call.** The Assn.'s officers this year are: **Lucille Iverson,** Pres.; **Eric Liedberg,** 1st VP; **Catherine Adams,** 2nd VP; **Ursula Murray,** Sec'y-Treas.; **Thomas Sheehy,** Principal.

Balloting for 4 directors of the **Dance Educators of America** to serve 2 terms was scheduled at the assn.'s Nov. 25 meeting in NYC. **Polly Powers** is due to be new DEA Pres. since no names were placed to oppose her nomination. **Viola Kruse** and **Frank Howell** continue as Sec'y-Treas. and Sgt.-at-Arms, respectively. Faculty announced for the Nov. 25 session include **Joseph Levinoff, Chas. Morrison, Aennchen, Ernest Carlos, Myron Ryder, Tom Ballard** and **Jerry Richards.**

Chicago Nat'l. Assn. of Dance Masters held a session Nov. 25 in Omaha . . . **Dance Masters of Wisconsin** had **Charlotte Heil, Jean Binks, June Rold, Fran Scanlon** and **Louis Girard** on their Nov. 18 faculty in Milwaukee . . . At the Miami Beach convention of the Fla. chapter of **Dance Masters of America** on Nov. 23, 24 and 25, Ballet Russe de Monte Carlo School teacher **Edward Caton** was due to present his material in **Leticia Jay** Notation . . . **Lorna Fordyce, Ann Davlin, Diane Lowell, Flo and Heston Beaudoin** and **Stanley Kahn** were teachers at the **Dance Masters of Calif.** meeting Nov. 4 in S.F. The chapter holds its annual Christmas Dinner Dance Dec. 2 at the Bellevue Hotel in S.F.

SCHOOLS AROUND THE COUNTRY

Former Sadler's Wells ballet master **Harijs Plucis** is holding Fri. eve. classes at **Olga Ziceva's** studio in San Mateo, Calif. During Nov. he also taught at the **Jan Carpenter School** in Berkeley . . . Chicago's **Allegro School of Ballet** moves to the Fine Arts Bldg., 410 So. Michigan Ave., on Dec. 19 . . . Pupils of the **Mary Nick School of Ballet** in Dallas this month will repeat their production of "Les Sylphides," originally premiered in June . . . **Consuelo Carmona,** whose European training has included work with La Argentina in Paris and Lucille Armstrong in London, teaches ballet and Spanish dance at the **Columbus, Ga., Ballet School** and the **Birmingham Civic Ballet School** . . . **Celeste Joy, Joanne Nimb** and **Ray Clark** will be featured in "Nutcracker" excerpts to be performed this month with pupils of the **Bryant-Jacobsen Studio of Dance,** St. Petersburg, Fla. Program is under auspices of the Fla. Philharmonic Soc. of St. Petersburg and Clearwater.

CHICAGO NEWS

Ruth Page's ballets for the Lyric Opera proved to be novel and interesting. The dancers were on-stage for most of the 1st Act of "La Traviata"—an innovation. The 3rd Act ballet was on a larger scale than usual. The girls did a gypsy dance; then there was a variation for a group of boys before the pas de deux of **Barbara Steele** and **Kenneth Johnson.** The dancers looked attractive in the chic costumes designed and made in Europe. "La Forza del Destino," usually not a grateful opera for ballet, had 3 dance episodes, with the full ballet participating in the Ratoplan number, making it a big production.

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ON TOUR IN DECEMBER

BALLET RUSSE DE MONTE CARLO: Dec. 1, Cincinnati, O.; 2, Dayton, O.; 3, Huntington, W. Va.; 5, Pittsburgh, Pa.; 6-8, Detroit, Mich.; 10-12, St. Louis, Mo.; 13, Evansville, Ind.; 14, Peoria, Ill.; 15, So. Bend, Ind.; 16, Rockford, Ill.; 17-19, Madison, Wis.; 21, Indianapolis, Ind.; 22, Grand Rapids, Mich.; 24-31, Chicago, Ill.

CHICAGO OPERA BALLET: Dec. 1, Sharon, Pa.; 2, Cleveland, O.; 3, New Castle, Pa.; 5, Utica, N. Y.; 6, Syracuse, N. Y.; 7, Poughkeepsie, N. Y.; 8, Providence, R. I.; 9, Stratford, Conn.; 10, Larchmont, N. Y.; 11 Westfield, N. J.; 13, Seaford, Del.; 14, Paoli-Berwyn, Pa.; 15, Atlantic City, N. J.; 18, Pittsburgh, Pa.

FEDERICO REY & PILAR GOMEZ: Dec. 3, Parkville, Md.; 4, Vineland, N. J.; 6, Bristol, Va.; 8, Sumter, S. C.

KOESTER & STAHL: Dec. 4, Kingston, N. Y.; 5, Frederick, Md.; 7, Greenwich, Conn.; 10, Rutland, Vt.; 13, Grand Falls, N. S., Canada; 15, St. John, N. B., Can.; 17, Moncton, N. B., Canada.

"BALLET AND BALLADS" (with Frankel & Ryder): Dec. 3, Moorehead City, N. C.; 4, Goldsboro, N. C.; 5, Laurenburg, N. C.; 6, High Point, N. C.; 8, Hazard, Ky.; 10, Franklin, Va.; 11, Pikesville, Md.; 12, Bala Cynwyd, Pa.; 13, Merrick, L. I.; 14, Union, N. J.

TALLCHIEF & EGLEVSKY: Dec. 8, Mt. Vernon, N. Y.

NINETTE DE VALOIS LECTURE TOUR: Dec. 1, Vancouver, B. C., Canada; 6, Houston, Texas; 7, New Orleans, La.

GOYA AND MATTEO: Dec. 1, El Reno, Okl.; 3, Pittsburgh, Kansas; 4, Miami, Okl.; 5, Salina, Kansas; 6, Kansas City, Kansas; 8, Joliet, Ill.; 11, Terre Haute, Ind.

IRENE HAWTHORNE: Dec. 3, Salisbury, N. C.; 8, Baltimore, Md.; 10, E. Providence, R. I.; 11, Springvale, Maine.

ROBERT JOFFREY TH. DANCERS: Dec. 8, East Hempstead, L. I.; 10, Huntington, L. I.

CARMEN AMAYA: Dec. 13-15, New Orleans, La.; 26, Tampa, Fla.; 27, Daytona Beach, Fla.; 28, Ft. Lauderdale, Fla.; 29, Miami, Fla.; 30, Miami Beach, Fla.

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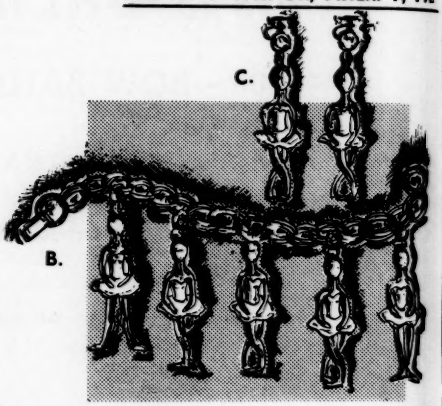
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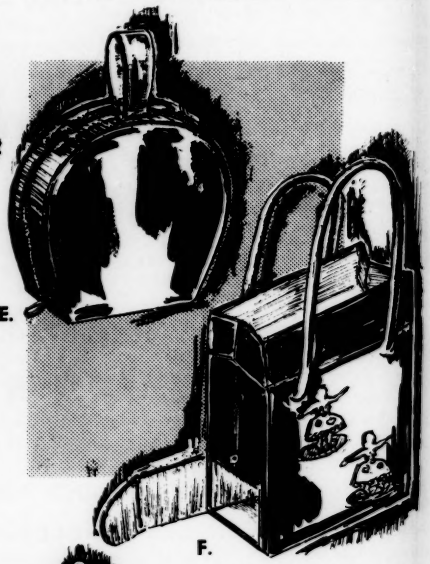
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COSTUME FABRICS • DANCE FOOTWEAR • ACCESSORIES

LOOKING AT TELEVISION

WITH ANN BARZEL

Most prominent and frequent dancer on television last month was Ray Bolger, and he was a welcome sight even though he was below par on his own show. Bolger's hour-long *Washington Square* variety show, aired live every other Sunday by NBC, is hitting snags. Somewhere along the line it lost Mata and Hari, and Bolger, obviously trying too hard, just isn't his own debonair self.

The *Washington Square* milieu may give opportunities for song-and-dance, but it is obviously phony to superimpose a Main Street neighborliness on Manhattan Bohemianism. The neighborhood dancing school and theatre give excuses for dance numbers by Bolger, so we'll accept them. But Bolger needs no excuse for dancing, no elaborate alibis to introduce his numbers. His entrance, a loose-limbed capering down a deserted street, was natural and right and one of the best parts of the Nov. 4 show.

Nov. 4 included Bolger in a dance with Sammy Davis and a song-and-dance impersonation of Eddie Cantor. Throughout he seemed strained, not physically, but perhaps the burden of making a program click is taking its toll.

The dance group of the *Washington Square* show romped through several numbers, but what might have been the best had a handful of singers smugly occupying the screen while the dancers were energetic in the distance.

The showing of the old film *The Wizard of Oz* on CBS' *Ford Star Jubilee* the evening before Bolger's second *Washington Square* show wasn't cricket. The dancer was 15 years younger in the movie and looked it. His dancing has not deteriorated, but the numbers prepared for a fortnightly TV show can hardly get the detailed care and attention of a movie that is months' a-making.

In a brief appearance on the *Perry Como Show* (Oct. 13-NBC) Bolger, sans responsibility, was his insouciant self.

It is easy to make observations like the above. It is unfair, however, if they give the idea that Ray Bolger is slipping. Anyone who has come up against the producing methods of television cannot but suspect that circumstances at the studio are the chief trouble. Incidentally, last month's criticism of Jonathan Lucas' choreography for the *Esther Williams Show* lost the sympathetic sentence that the less than top-grade dances were probably what the producers ordered. The dance profession is happy to find lucrative work in television and dance fans are grateful for incidental dances, but let no one think television has opened its arms whole-heartedly to dance. Dance and TV seem made for one another, but many of those in charge of television do not realize it.

The ignorance shown towards dance, the conditions often imposed are appalling. I was at a studio recently and, three minutes before a program (an educational one at that) went on the air, I heard the director ask a dancer to do her dance to another piece of music. Though working in the theatre arts, he did not understand that a dance was carefully set to specific music. He thought that, as in ballroom dancing, any waltz would do. I could add many more atrocity stories, as can dancers who continually suffer at the hands of the bright young people who have attained positions of responsibility in the newest entertainment medium in spite of ignorance of at least one of the theatre arts.

Leaving the hair-raising and spirit-dampening presentation problems, one can enjoy the fine dancers frequently on view. The sextet on *Your Hit Parade* is a finely tuned instrument, used knowingly by choreographer Ernie Flatt. Several times in the past weeks, however, he has displayed what may be the harrassment of hurry. How else explain the *pas de deux* in classical style on Nov. 10. It was a nice dance, well executed, but not remotely illustrative nor suitable to the *Canadian Sunset* music. Another misfit was the cat-costumed ballet to *The World Is Waiting for the Sunrise* (Oct. 27). There were a few hepcat steps, inappropriate to the music—and the whole thing very farfetched. Yet it was so attractive that it made one think perhaps it had been composed with another musical setting in mind and thrown in without notice.

On the *Hit Parade* credit side, a much longer one than the occasional misses, was *Shine* on Oct. 13. It was a bit reminiscent of *Interplay* in costuming and in its idea of having each dancer shine, in turn, in technical feats. A gypsy setting for *Que Sera* on Oct. 27 was happily logical and well done.

Nora Kovach and Istvan Rabovsky appeared on Oct. 14 on *Wide Wide World's The American Dress.* They danced an autobiographical *Freedom Dance.* Their usual virtuosity was in evidence, but the setting was new. There was first a mimed scene behind a high barrier. Then the pair came through to dance with abandon in an apparently enormous room (maybe Grand Central Station?) and on to a roof where they leaped and stood rapt before the Manhattan skyline. Very effective for what it was intended to be.

Violinist Florian Zabach has dancer Mary Ellen Terry illustrating his numbers, often in cleverly filmed dances. Her *Glow Worm* flew on wires and had a droll sense of humor.

Nanci Crompton is a pretty girl and turns amazingly while violating the basic precepts of ballet. She amazed Ed Sullivan and most of his viewers on Oct. 14.

Fun with dancing can be fun. It was low comedy in the *Red Skelton Show* of Oct. 30 in which Skelton turned himself into a dancer to win ballerina Sally Forest. A lighter touch was shown by Steve Allen, when with Kathryn Murray he kidded ballroom teams. Somehow all the clichés seemed bright when they did them.

NBC's 90-minute, too-long *Manhattan Towers* had one excellent dance by Earl Barton.

Ex-hoofer Walter Winchell rarely hoofs on his Friday night show, but on Nov. 9 he had the French team of Page and Bray, who do many tricks. *THE END*

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REVIEWS

BY DORIS HERING

Irene Hawthorne in *Autobiography*
Booth Theatre
October 2-8, 1956

Irene Hawthorne's one-woman show was a little like an extended game of make-believe. It had the same ecstatic self-preoccupation, the same feeling of improvisation, with countless props to set the images adrift.

In the title work, she donned toe shoes, a mantilla, and an Eastern headdress, and performed fragments in each dance style, thereby indicating how her youth had been devoted to diligent dance study. Finally she stuffed her props into a valise and trudged off to an imaginary audition, only to find that her inquisitors wanted a jazz dance, not "art." Forlornly she pulled down her neckline, bared her shoulder and heaved to. (Despite her high-minded attitude, the bumps and grinds turned out to be more convincing than her arabesques).

After her self-revelation, Miss Hawthorne dance-mimed a coy portrait of *The Boy Mozart*. And she made an excursion into a Spanish cafe *(La Borrasca)*. But in neither work could her earnestness and personal attractiveness compensate for her lack of theatrical imagination.

The Yugoslav State Company ("Kolo")
Carnegie Hall
October 11, 1956

Staging folk dance is somewhat of a problem. If it is presented in its pristine state, it is not very interesting to the spectator. Yet if it is redesigned for the stage, it is no longer really folk dancing.

Under the direction of Olga Skovran, The Yogoslav State Company has chosen the second approach. Its handsome, brilliantly costumed dancers plunged through a procession of vibrating, stamping, shouting, flirting, whirling dances that dazzled the audience with their sheer energy and virtuosity.

Most impressive were the men, sometimes solemn as they curved about each other with swords; sometimes boyishly exuberant as they held onto one another's belts and dipped into one-legged pliés with the raised foot circling in the air or swinging back and forth in an amusing charleston-like step.

The Yugoslav male dancers are amazingly flexible in the hips, which means that they are capable of quick, extreme

(continued on page 74)

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

". . . strictly speaking there is no dancing in 'Oedipus Rex' . . . but it has been stylized almost to the point of choreography."

The movies rarely seem to devote much attention to ballroom, or social, dancing. In most pictures, whenever such a dance interlude is inserted it is either a big production number or an opportunity for the hero to tell the heroine that he loves her. In the one, the footwork is elaborate and carefully routined; in the other, the footwork is scarcely even seen. *Cha-Cha-Cha-Boom!* (Columbia), like its predecessor *Rock Around the Clock*, is an exception to this neat rule. I'm not at all sure that *cha-cha*, at least as presented in this picture, falls properly under the heading of social dance; but since most of its action takes place in and around ballrooms, and since most of the ballrooms these days are featuring this recent Latin-American rhythm, it has both topicality and a-typicality to recommend it. I should rather not commit myself further.

Actually, the dance itself — performed here by Dante De Paulo, a smooth and capable exhibition dancer, and Sylvia Lewis, who attacks each number as if she had just discovered she has hips — the dance is a curious, prancing combination of sexy come-on and staid stand-offishness. The couples make only occasional and fleeting physical contact. For the most part, each works intently on his own — remote, self-absorbed, devising intricate patterns and variations to the bouncy, insinuating music with barely a glance at what his mate is up to. One doesn't dance *with* a partner but *around* him. From time to time the man will hold out a hand to his lady, mimic a step or two with her, and then both are in their private worlds again. At the end of the film, when Perez Prado's frantic calisthenics finally crowd the floor with enthusiastic *cha-cha-ers*, it is as if St. Vitus had suddenly visited the sex-starved inmates of a mental institution.

This remoteness, this out-of-the-world ecstasy seems to characterize not only the dancing but the music accompanying it as well. It can only be performed, it appears, by artists who are really "gone." Prado's band, on for eight numbers, writhes with the wildest contortions simply to blow a note. The Mary Kaye Trio, in for three, harmonizes through such standards as *Lonesome Road* and *Get Happy* with convulsive jerks of the head, stretches of the neck and a prodigious snapping of fingers. Helen Grayco — not *cha-cha* at all but straight rock 'n' roll — chants her numbers as if sleepwalking in a bad dream. Possibly her bad dream had something to do with the plot of this film, an insane affair in which a young man hopes to launch a record company by discovering a new kind of rhythm, "a new beat — something that comes straight from the pee-pull." And what does he find? Perez Prado and *Cha-Cha-Cha-Boom!*

There are plenty of things to be said in favor of Michael Todd's *Around the World in 80 Days* (Todd-AO), but unfortunately its dancing is not among them. This big, colorfully sly-humored show (*not* film, Mr. Todd would have you know) manages to get its cameras into most of the more picturesque corners of the world during its three hours' running time; but whenever it wants to include a dance sequence, it hustles into the nearest studio and enlists the talents of choreographer Paul Godkin. As a result, a noisy *cueva* in Spain presided over by Jose Greco, whose elegant *flamenco* stomping on a tabletop achieves an ear-splitting intensity, or a ceremonious burial dance deep in the Indian jungle both seem to have been staged in — and for — an out-sized nightclub. The movements are obvious, ordinary and far below the standards of taste and sophistication established elsewhere in the production. More cheerful, thanks primarily to the antics of the lithe Mexican comedian Cantinflas, are a visit to a tiny Japanese circus and a burlesqued bullfight. *Around the World* remains a rousing good show, but more and better dancing wouldn't have hurt it a bit.

Strictly speaking, I suppose there is no real dancing in *Oedipus Rex*, a film version of the Sophocles play as staged by Tyrone Guthrie and the Shakespearean Festival players of Stratford, Ont. Using the W. B. Yeats translation and a "theatre-in-the-round" platform similar to that in the Canadian playhouse, using the striking masks designed for the Festival by Tanya Moiseiwitsch and Jacqueline Cundall and the rich costumes of Miss Moiseiwitsch, the film seeks — not altogether successfully — to recreate in cinematic terms the gripping theatrical experience of the original production. Perhaps its greatest weakness lies in the academic insistence on the original's static masks and hobbling buskins in a medium as intimate and immediate as the motion picture. To compensate for the lack of facial expression, Guthrie has chosen to concentrate on physical movements, on gestures, on steps and lunges and fluid changes of groupings to lend visual interest to his film. As a result, this *Oedipus* has been stylized almost to the point of choreography. The Chorus huddles and sways on its knees as it chants its admonitions; Oedipus asserts his kingship with a majestic movement of his scepter; Jocasta entreats with her body as much as her voice. It is a strange filmic experience — occasionally impressive, ultimately wearying in its lack of variety. As a camera record of a great play, however (which Guthrie emphatically did *not* want it to be), the film is invaluable. And I suspect that any other approach to making a movie out of a Greek tragedy — especially by an artist less sincere or skilled than Tyrone Guthrie — would end in sheer disaster.

THE END

IN THE MAILBOX

Dear Editor:

Respectfully aware of DANCE Magazine's November tribute to Mary Wigman on her 70th birthday, I hereby contribute, with much pleasure, the following comments about Mary Wigman, inspired by memories of our past cooperation.

Cordially,
Rudolf Laban
London

TO MARY

How to catch the dithyrambic flow of
your limbs in words
When the shapes and rhythms you draw in
the air
Throw a flashlight unto the essence of
space and time?
Better would it be to write the symbols
Of the language which we have created
together —
But here is the outburst of your being
Eternally fixed in my vision
As whirling precipitation into a
kneeling askant
In which your wedded spirit and body
seemed to pray.
It is prayer which I see
When you extract from space around you
The messages of forgotten worlds far back
in time
And of a reality far away in the future.
Messages telling of your warmhearted
commiseration
For people without space and without time
And of your burning wish to help them —
So was it as I first saw you dancing — —
Not only we both
But many of our fellow beings
Longed and needed to dance.
They gathered around us,
Waxing and waning like the crescent
of the moon.
Their groupings grew and shrunk,
straightened and curled,
The festive oneness of these creations
Was the remedy for their solitariness in
the jungle of the great cities.
Then we led a cortege out of the town
up the hill above the lake —
We danced in the evening
Around a whisp of smoke
Ascending towards the clouds
Beyond which the sun was setting.
The five midnight fires flickered wildly
When the shadows of our crowd
Jerked among their flames.
And the pale dawn of the morning shone
through the robes
Veiling their bodies.
Both, bodies and veils
Swinging and floating in the early breeze,
In a different and yet concording rhythm.
We suddenly knew:—
That movement is the veil of the spirit
Emanating in thousands of cascades and
garlands
From our desire —
To soothe broken down hearts,
To engender courage in despairing beings,
To make every day's work more than only
a drudge
As part of the eternally alternating
rhythm of creativeness and abandon.
This was your apprenticeship.
What has grown out of our early dreams,
The dance-prayers and dance-messages of
your masterly completion,
Have elevated you into the highest ranks
of contemporary dancers.
But I see more in your sybillinic gift,
I see your power of initiation
Awakening the love of creativeness
Foreboding the birth of a new social
conscience.
I see on your devoted and often sacrificial
work
The prototype of a new artform,
Belonging to this time of upheaval
As a torch dispersing darkness belongs
to the night,
As a veil protecting against the scorching
heat belongs to the daylight.
MARY, Torchbearer and Guardian
of the veil,
We salute you!

Rudolf Laban
Autumn 1956

Dear Editor:

It certainly was a pleasure to read the exceptionally delightful Nov. DANCE Magazine . . .

Today the trend seems to be towards civic ballet groups who give ardent students the opportunity of performing, thereby enriching the art of young dancers in preparation for the day when they can become professionals.

Reading the news from Minneapolis, Atlanta, etc., makes many potential dancers here in New York happy and unhappy at the same time. Although New York is the center for studying dance, so little opportunity is given to the potential ballet dancer. True there are TV and Broadway and off-Broadway, but where are the classical dance opportunities outside of the three big companies? Perhaps little ballet groups are impossible here, what with production costs, the difficulty of finding suitable theatres at reasonable rates, etc., but what shall the students do? Shall they return to the "little" city where a small company has formed, to gain their experience? Or shall they trek off to Europe? . . .

Perhaps we are lacking in the knowledge of what is really going on here. Do you know of small ballet groups formed or being formed in N. Y. C., in which the up-and-coming student can gain the experience she needs?

Many, many thanks for everything.

Tina Miruzzi
New York City, N. Y.

Ed.: Regretfully we admit that we do not know of any permanent small non-professional ballet company that exists, or can afford to, in N. Y. in the same fashion as the regional groups growing up around the country. The circumstances, especially economic, are very different. Perhaps our readers can make suggestions.

(continued on page 64)

dance MAGAZINE

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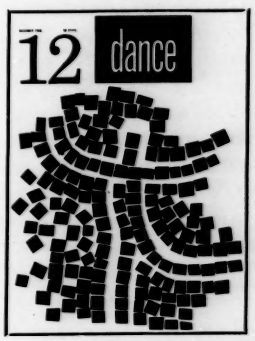
With the January issue DANCE Magazine starts its THIRTIETH year of existence. Its career has sometimes been quixotic, often more solid than Gibraltor, and always colorful — but, never so large, so varied, or so popular as now.
Count on us in the future, as in the past, to bring you more surprises and ever-more handsome, interesting issues.

coming . . .

Terpsichorean Souvenirs by Carl Van Vechten; close-up of Hanya Holm by Walter Sorell; a picture story of the Chinese New Year; and — well, look and see.



on the cover . . . DANCE Magazine's much-admired Art Director, designer Rudolph de Harak, has created a special design for this year's Christmas issue. Half-humorous, but more than half serious, it is based on the hallowed effect of Medieval stained glass. It expresses our wish for the happiest of Holiday Seasons to you all.

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INTERVIEW WITH MARJORIE TALLCHIEF *AND* GEORGE SKIBINE

BY DAVID BOROFF

George Skibine and Marjorie Tallchief, husband and wife, and newly appointed stars of the Paris Opera Ballet, were in New York briefly in early October. They were on their way to Chicago to prepare for the late November opening of Ruth Page's Chicago Opera Ballet, which they are now leading in a five-month, country-wide tour. In April they leave for Paris to be installed in their extraordinary new positions as American dancers heading France's greatest national institution of dance.

On the day that we met them Miss Tallchief was wearing a simple, dark suit, and Mr. Skibine was hatless and attired in a charcoal grey suit and jaunty bow tie. Except for the resilient grace that marked them as dancers, they looked for all the world like a quiet suburban couple in for an evening in New York.

Austerely untheatrical in manner, they convey an earnest professionalism. The two dancers are courteous, patient and relaxed—free from the posturing and frantic ebullience often considered standard equipment for theatre personalities.

Miss Tallchief's face has the raw-boned strength of her sister Maria—the same bold jaw, the striking dark hair, and the fine eyes. While we talked she often seemed abstracted and contemplated her forearm with a remote and moody curiosity. Occasionally, however, a fillip of humor would provoke a vivid buoyancy. Miss Tallchief can talk with wit and penetration, but as her husband expressed it, "Marjorie likes to dance."

Twenty months younger than her sister, Miss Tallchief also began her training as a small child. The story of Marjorie and Maria is already part of the folklore of dance *(See Feb. '56 for "The Early Years").* Raised in Fairfax, Oklahoma, the sisters are a mixture of Osage Indian and Irish. ("My grandmother still speaks Osage and wears an Indian costume.") Both girls have moved in an unbroken line toward pre-eminence in dance. At seventeen, Marjorie was with Ballet Theatre. For the past nine years she has been a star of the de Cuevas Company.

Inevitably, the discussion turned to Maria. Does Miss Tallchief feel that she is in the shadow of her illustrious sister? Here Mr. Skibine uxoriously interposed: "Marjorie in Europe is what Maria is here." Miss Tallchief admires her sister but does not wish to perform with her. They both studied under the same teacher, Bronislava Nijinska, who declared firmly that " it would be disastrous if they danced together." They look too much alike, and they bear the imprint of the same teacher.

Mr. Skibine has obvious qualifications for working as a star and choreographer in the world of ballet. His quiet, firm manner and good nature undoubtedly serve him well. Tall, as dancers go, he has a bright disarming smile and a soft voice in which many linguistic currents — Russian, French, and Spanish — mingle. ("Nomads know languages.")

Mr. Skibine, whose father was a dancer in Diaghilev's company, was born in Russia and reared in France. George started to perform at the age of sixteen. Until fairly recently he was never fully committed to the dance as a career. As a boy he was attracted to the naval life. In this country, where he came to dance with Ballet Theatre in 1941, he was dismayed by the American attitude towards male dancers. He enlisted in the U.S. Army early in World War II and for a while seriously considered making the Army his career. It was Sol Hurok who persuaded him to return to dance.

Mr. Skibine's Army career provides an interesting footnote. For one thing it conferred American citizenship upon him. For another, he was that *rara avis*, the G.I. who liked the Army. He found the training quite easy. ("Maybe now people will believe that a dancer's training is tough.") Nor did his Army career have anything to do with greasepaint or *entrechats*. He was in a rugged Counter-Intelligence team whose job it was to enter conquered towns with the combat troops and establish contact with the Resistance forces. Mr. Skibine's unit felt the full brunt of the Ardennes counter-offensive. Their area was over-run, and they had to hide in a cellar until Allied forces came to stem the tide.

"The Army is good for a dancer," he observes. "You meet all kinds of people. When you're just a dancer, you don't even know they exist."

The man from widely-scattered corners of Europe and the girl from Oklahoma met on the corner of 54th Street and Broadway a decade ago. Mr. Skibine thought she was Maria, whom he knew casually. Miss Tallchief was manifestly annoyed. ("Broadway is a very bad place to have to explain," he says.) Their identities unscrambled, harmony prevailed, and they were married some months later.

Married for nine years, they have been touring for the same amount of time with the Marquis de Cuevas Ballet. How did they like it? Not too badly, it seems. In Europe the tours are less taxing, the stop-overs more widely spaced than in the U.S. Life with the de Cuevas Ballet had a kind of unpredictable charm. Payment was irregular, and there would be the delightful windfall of many months' pay after a period of bleak penury. The company was here in 1950, and every year since then it was supposed to return to New York, a city both dancers find very inspiriting.

The de Cuevas Ballet has toured all of Europe west of the Iron Curtain, the Middle East, and South America. During these years the warmest audiences the

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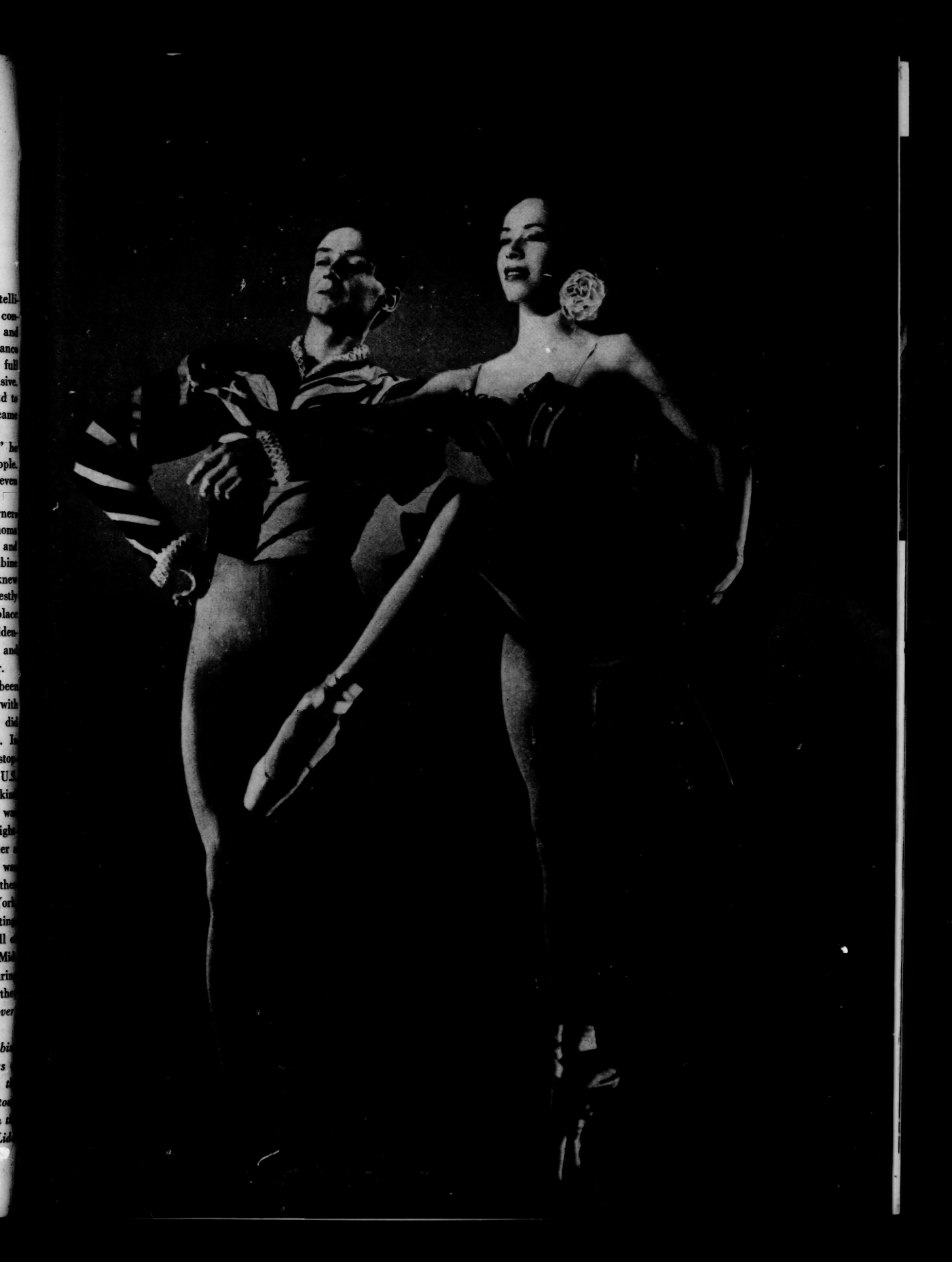
At right:
Marjorie Tallchief and George Skibine in "Don Quichotte." The former stars of the de Cuevas Co. are now leading the Ruth Page Chicago Opera Ballet on tour. They return to Paris in May to star in the Paris Opera Ballet. Photo by Serge Lido



have found were, somewhat unexpectedly, in Holland. The reputedly phlegmatic Dutch stamp their feet, shout, and never leave before the performance is over. In Egypt, during the gaudy days of the monarchy, King Farouk was in the habit of sending his daughters to ballet performances in the hope that their interest would be incited. His own tastes, however, ran notoriously to belly-dancers.

What sort of marital team does a ballet couple make? The Skibines have about them a warm domestic nimbus. In their way of life it is difficult to demarcate the career from their personal life.

"Marriage between dancers works out," Mr. Skibine explained earnestly. "We work many, many hours together. And we can be critical of each other. Anyway I need her for my ballets. You just can't choreograph for anyone. Of course, it can be difficult, but with us it works out fine."

They have been living in Sevres, outside of Paris, in "a small house with a large garden." Domestic life for the Skibines means their twins, Alex and George, who are tow-headed and frolicsome four-year-olds.

"When we have free time, we play with the children," they both affirm. And what is it like for children to grow up in a ballet home? "When the children see us dance, they think we're working," Miss Tallchief observed. When they are on tour the children are left at home in Sevres with a nurse. When they stay in any one place long enough, however, the children join them. During the Ruth Page Co. tour the boys will be staying in Oklahoma with their delighted grandparents.

Miss Tallchief was emphatic about not wanting the boys to be dancers. "It's too hard a life for a man. When a male dancer gets older, what can he do?"

Mr. Skibine agreed. "It's not a question of keeping in condition after thirty-five. That is not too hard. But injuries for an overage dancer are a real problem."

When they are in Paris, they live quietly. Their social life is largely in the dance orbit. When time permits, they read. "I read a book in an hour and then forget it," Miss Tallchief explained. "George takes a long time, but he remembers everything." Occasionally they go on a conjugal reading spree. Recently, they both went through a spate of Graham Greene novels.

Louis Melancon

Marjorie Tallchief, George Skibine, and their four-year-old twin sons George and Alex.

Barney Stein

Sisters Marjorie and Maria, who enjoyed a long-delayed visit on their boat trip to the U. S. this fall, pose on shipboard, while the twins scramble underfoot.

The Skibines have made a brief foray into the giddy world of the race track. Agha Khan, in tribute, had named a horse after Marjorie. The horse, *Tallchief,* won the Grand Prix at Deauville. Mr. Skibine, who is normally far removed from the world of touts and handicappers, won $200 on the race. "I had to gamble on Tallchief," he said in pious exculpation.

Any activities out-of-doors? "George likes the outdoors — even camping out," Miss Tallchief reported. "But I don't, despite the fact that I was presumably raised in a tepee."

Miss Tallchief now speaks French fluently. At one point in our conversation she used the phrase "good success," which idiomatically is French rather than English. Educators take note: Miss Tallchief avers that her high school French provided little or no foundation for her recent mastery of the language.

Is Mr. Skibine, despite his earlier reservations, now entirely pleased with being a dancer? Emphatically yes — and his face warmed to the subject. "When you dance well," he said with conviction, "you feel the movement, and you know everybody in the audience feels it too."

The discussion veered towards choreography. Why were men generally preeminent in the field? Miss Tallchief ventured an explanation. "They have more—" and she made a bold movement of her hands. "Scope?" the interviewer suggested. "Yes, men have more scope," Mr. Skibine with uninsistent chauvinism took over. "Men know more clearly what they want. And they work in larger wholes. Women are inclined to bother with petty details."

About the Bolshoi Ballet, whose London performance he witnessed, Mr. Skibine said: "At first I was a dancer watching dancers, taking note of their technique. But after a while, I sat entranced like any member of the audience. They were magnificent."

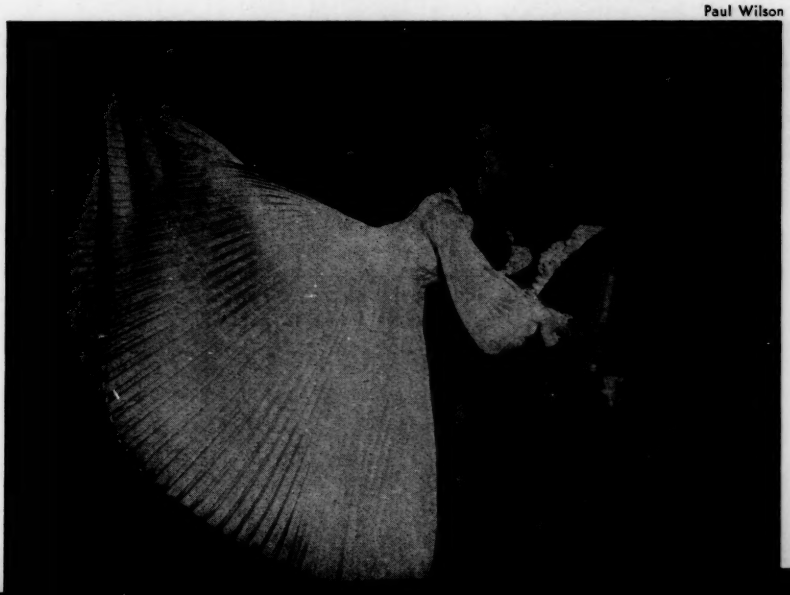
The Skibines will be on hand for the opening of the Paris Opera Ballet in May. Mr. Skibine faces his job as leading male dancer and choreographer with undaunted good will. Of Serge Lifar, the stormy petrel of the Paris Ballet, Mr. Skibine says: "There should always be dancers like him. He is very flamboyant, and the French love him."

Naturally, both Miss Tallchief and he are delighted by this new turn of their careers. They are particularly flattered that the French, who are inclined to be xenophobic, should hire Americans as lead dancers. Mr. Skibine describes French dancers as sometimes chaotically individualistic, "but they have fantastic technique."

As plans now stand, Mr. Skibine will choreograph one major ballet for the Paris Ballet and three small ballets for the *Opera Comique.* One of the small ballets is now definite: *Conte Cruel,* with story by Philippe Heriat and music by Jean Michel Damase.

The future looks lively indeed for the Skibine family. *THE END*

Paul Wilson



At right: Marjorie Tallchief and George Skibine in the pas de deux from Balanchine's "Night Shadow."

DANCERS WHO PAINT

a holiday season exhibition

DANCE Magazine has long had in mind the idea of collecting and presenting an exhibit of paintings by dancers. With the help of dancer-artist Remy Charlip, we have at last gathered a group of drawings, designs and paintings by professional dancers. As anyone who turns these pages can see, the people involved have enjoyed themselves mightily, and we have enjoyed sharing their pleasure with them.

In the course of contacting persons we knew or thought might be interested in contributing to the exhibit, we got in touch with many people, including movie dancer Gene Kelly. We quote part of his amusing, regretful response: "Alas! The rumor that I can wield a brush is not only unfounded, but completely ridiculous. Every attempt I have made to paint has resulted only in disaster. And believe me, I have tried assiduously, because there is nothing that I would love to do more . . ." On the other hand, offers of contributions have turned up from wholly unexpected quarters.

We have collected considerably more work than could possibly appear on these pages. Much of it will, however, be part of the exhibition that will appear on the walls of DANCE Magazine's offices in mid-December. That exhibit will be open to the public, without charge, from December 3 through 14, Mondays through Fridays, from 3 to 5 p.m.

Mr. Charlip says about the relationship between dance and painting: "A good dancer is constantly aware of the shape his body makes in space. In early training, the dancer uses the mirror to correct his line. Later in performance the square enclosure of the proscenium replaces the mirror. The stage area enclosed by the proscenium is filled by the dancer in much the same way that the picture plane of a canvas is covered by the painter. It is not surprising then that many dancers, having this strong visual awareness, paint and draw. Almost every dancer has at one time or another designed his own costume. In addition, that the art of painting and drawing is a sedentary one makes it a perfect complement to the physicality of dancing."

But aside from its more serious aspects and relationships we think it just plain fun, and fitting to the festive holiday spirit, to bring our readers this intimate display by hard-working dancers who relax with a happy hobby. *L. J.*

by Remy Charlip

Remy Charlip: Dancer and costume designer for numerous modern dance groups, Mr. Charlip is now in Merce Cunningham's Co. The drawing shown is from "Dress Up and Let's Have a Party," the first of four children's books Mr. Charlip has recently illustrated with much success. Says he, "I did that book mostly because I love to put wild costumes on people."

PHOTOGRAPHS OF PAINTINGS BY RUDOLPH BURKARDT

by Geoffrey Holder

by Sviatoslav Toumine

Sviatoslav Toumine: Painting and dance have been parallel interests in the life of this ballet dancer, currently designer of ties for Dominique France. He did costumes and sets for the Rene Blum Co. and de Basil's Ballet Russe while also dancing with those companies. He now designs for the Classical Ballet Co. of Ottawa.

Geoffrey Holder: The long, lean Trinidadian, a leading concert and B'way dancer, counts painting among his many talents. He has had several one-man art shows and this year won a Guggenheim Fellowship in painting. His subjects are almost always native to the West Indies.

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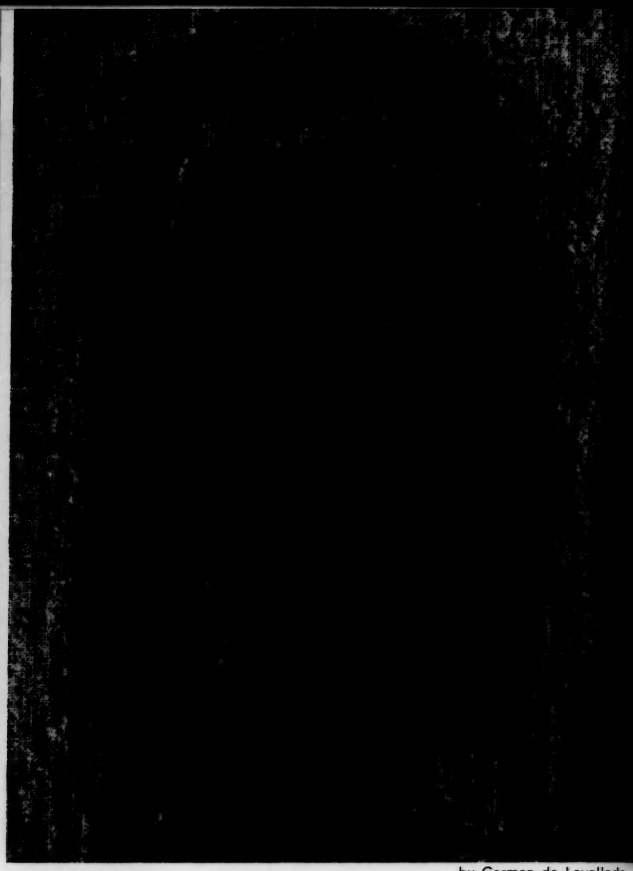
by Jerome Robbins



by Carmen de Lavallade

Jerome Robbins: The painting above was done years ago after a visit to Mexico. Says Mr. Robbins, "I hardly paint any more. I did during my early years as a dancer, when I had no other creative outlet, and stopped when I started to choreograph. If I have time now, I photograph."

Carmen de Lavallade: Formerly leading dancer of Lester Horton's Co., Miss de Lavallade came to N. Y. two years ago to appear in B'way's "House of Flowers." There she met and married Geoffrey Holder, and became interested in painting. Her husband is her instructor.

by Angna Enters

by Kasimir Kokich

Angna Enters: The well-known dance mime began her career as painter and has had 21 exhibitions in N. Y., 3 in London, and 50 in leading museums and galleries here and abroad. Her paintings are in more than 175 collections. The one above is the property of Hedda Hopper.

Kasimir Kokich: Between teaching at the Ballet Russe School and appearing on B'way (now in "Bells Are Ringing"), this well-known ballet dancer has developed, untutored, a capacity for fine-point drawing. The above is a copy, in sienna brown crayon, of a section of a da Vinci painting.

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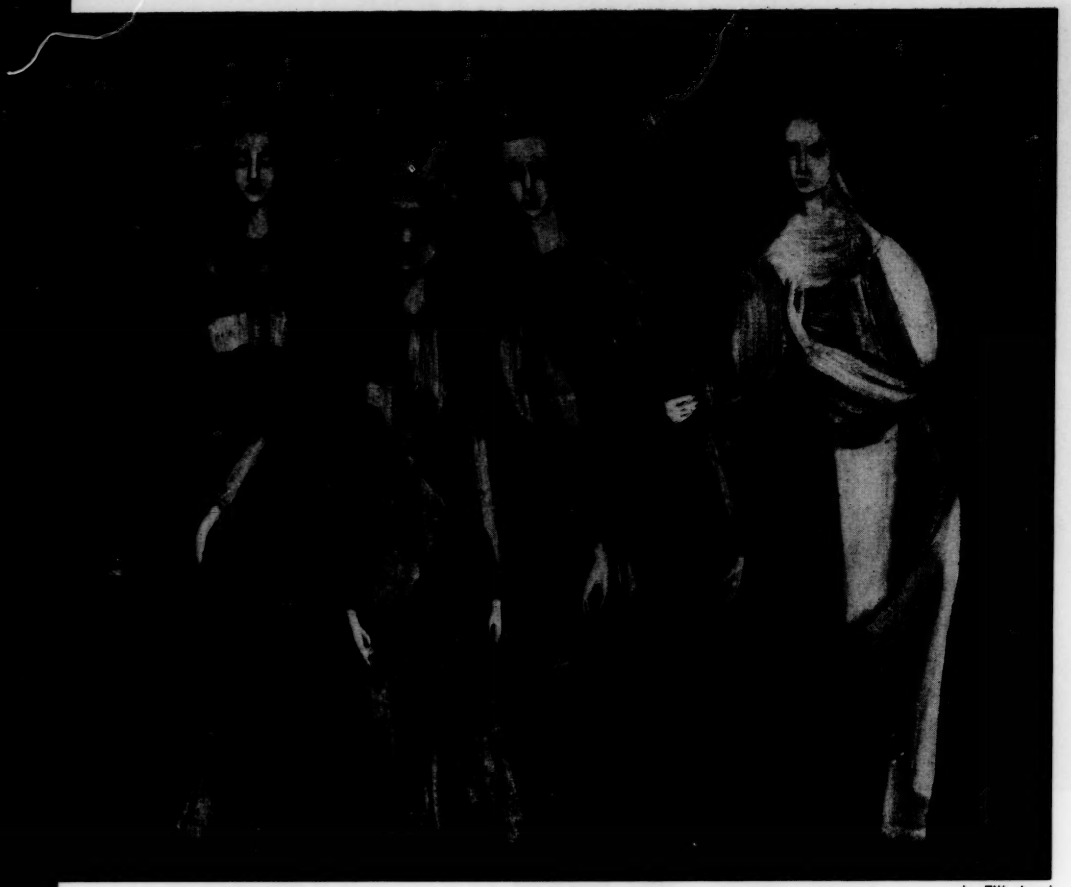
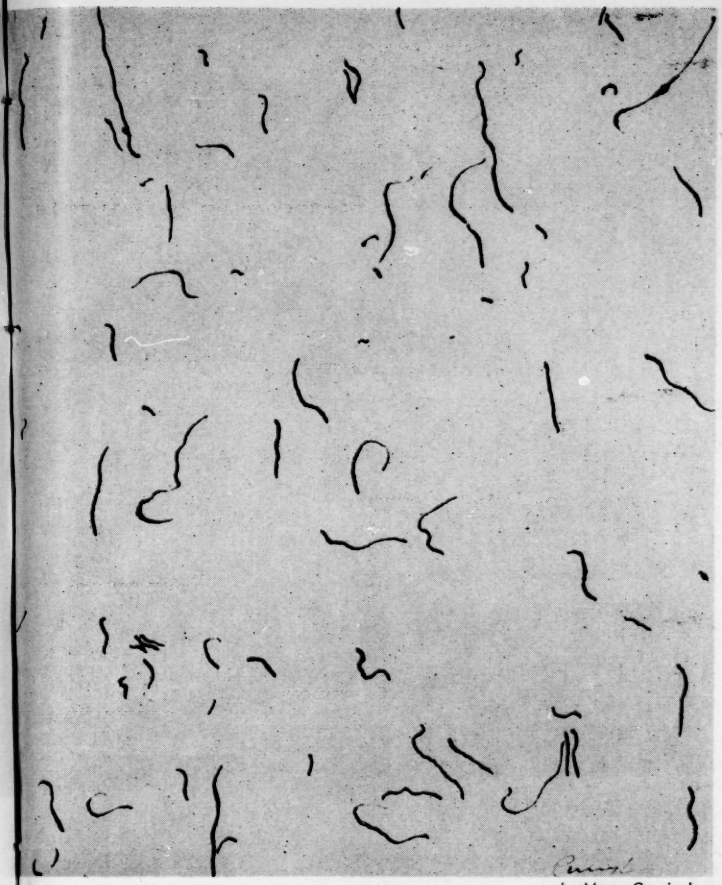


by Tilly Losch

Tilly Losch: Particularly remembered for her dancing in "The Band Wagon," in which she appeared with Fred and Adele Astaire, Miss Losch has also been famed as Prima Ballerina of the Vienna State Opera and choreographer of many Rheinhart productions, including "The Miracle." She is, in addition, a very successful painter who has had many sold-out one-man art shows.

by Valerie Bettis

Valerie Bettis: Dancer - choreographer-actress Bettis says, "I have had more formal training in painting than even in dance. I paint on the road and draw when the show is in town. I do not find painting relaxing — I get very excited." In "Three-Penny Opera" she made portraits of the cast, including this one.



by Merce Cunningham

Merce Cunningham: Avant-garde as a dancer as well as in art work, Merce Cunningham's activity in the latter area has been limited. There was, he says, "a period when I made a number of constructions out of colored toothpicks and thread . . . one of which was entered in a surrealist exhibition." The work on this page is ink on rice paper.

by Nenette Charisse

Nenette Charisse: Member of the famed dancing Charisse family, this well-known ballet teacher, mother of 3, started to paint several years ago when dancer-husband Bob Tucker and she hesitated too long over buying a painting, and it was sold to someone else. She decided to make a substitute. "I haven't been able to stop painting ever since."

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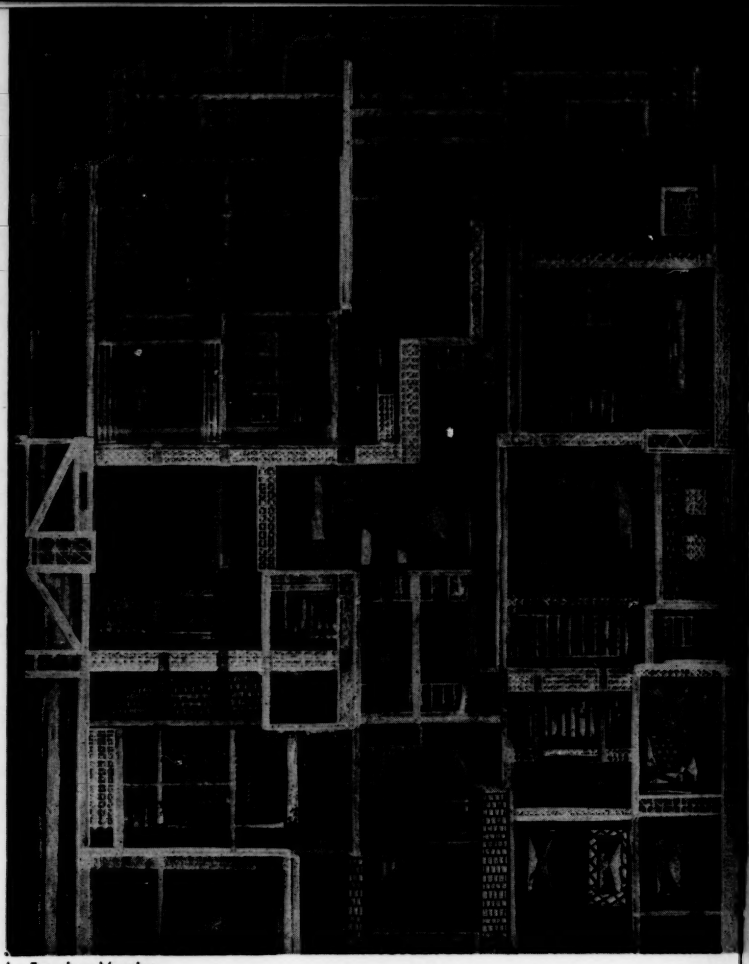
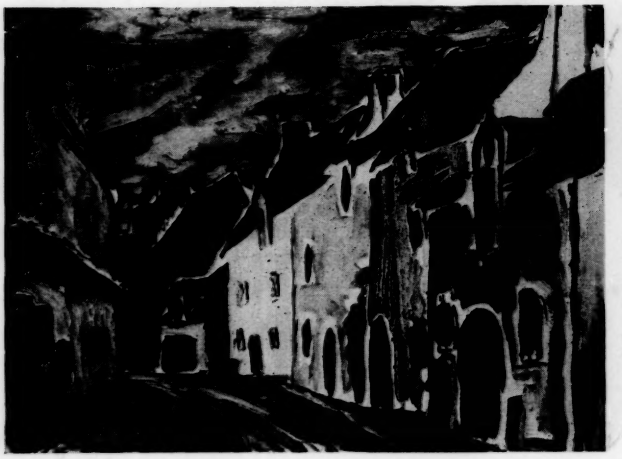
Francisco Moncion: Born in the Dominican Republic and soloist with N. Y. C. Ballet, Moncion is also an accomplished and serious painter, although self-taught. His subjects tend to be still lifes, clowns, and architecture. He has had several one man exhibits. His first efforts were done with grease paint and colored liners during long waits back-stage.



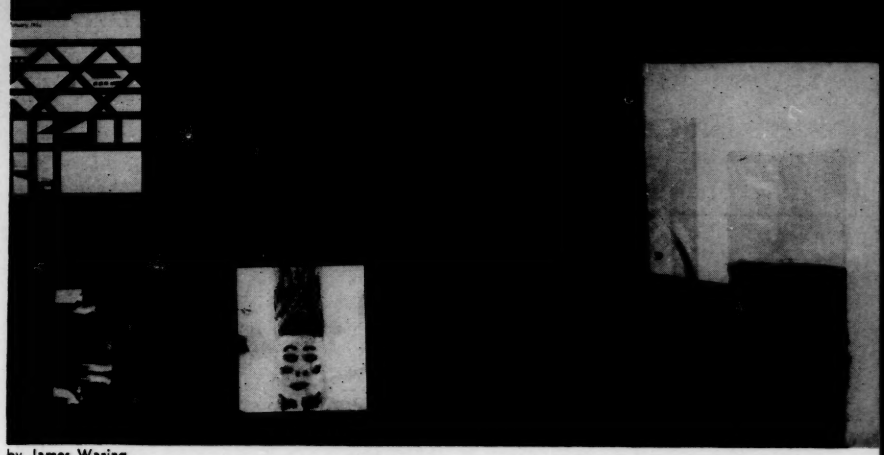
by Francisco Moncion

by Buzz Miller



Buzz Miller: Currently in Hollywood for a dancing role in "Pajama Game," this modern jazz dancer has never studied painting, but "tends to turn to the brush in times of depression." It relaxes him. The painting at left, of a small French town, was his first.

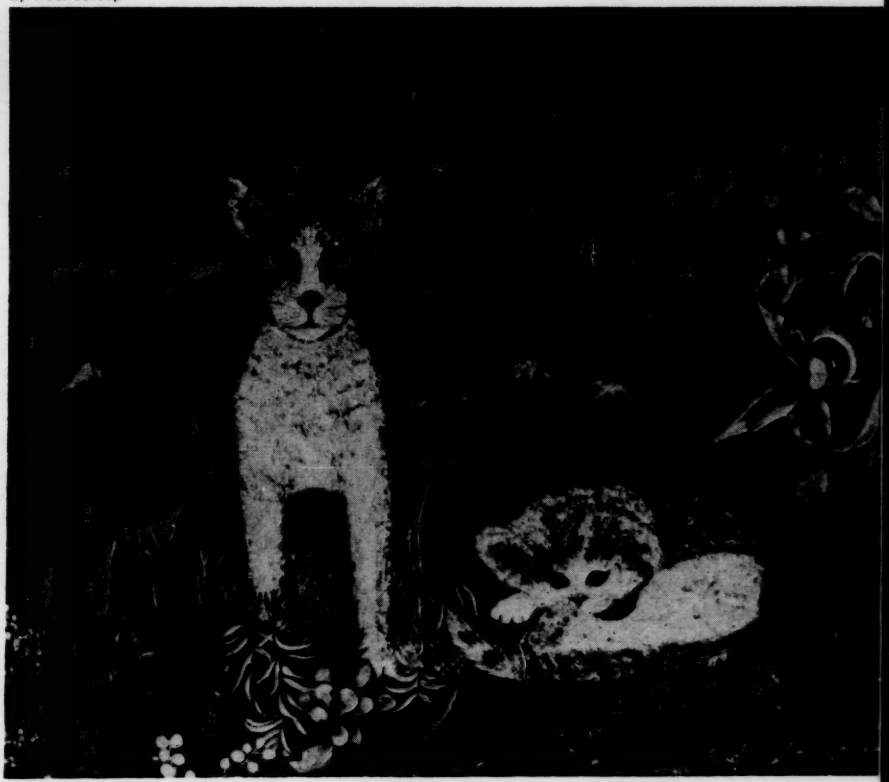
James Waring: This concert dancer and choreographer with a personal, unique quality, has, for about 15 years, "made pictures, mostly collages, because I like to." Like most dancers he finds it relaxing.



by James Waring

by Trudi Schoop

Trudi Schoop: This Swiss dance comedian made strong impact on the American concert field in the 1930's. She has since settled in California, where she began to paint "because I could no longer look at all the flowers, the cats in the jungle-like garden, and the beautiful landscape without expressing my adoration and my gratitude."



THE END

ANTONIA MERCÉ:
La Argentina

BY LA MERI

What shall I say of the incomparable Antonia Mercé . . . La Argentina? The very word "incomparable" is, in itself, something of a definition, for few are the dancers to whom it may justly be applied. And they are those artists whose emotional emanation sets them apart from any level of comparison to others in the dance field. Their appeal is universal, no matter what their dance idiom. The world is most fortunate if it can claim two such personalities in a generation.

To begin with, La Argentina was not physically beautiful by Hollywood standards. (So few truly great artists are!) She was rather above average height and extremely slender. She had not the compactness usual to a Spanish dancer. But then, in the broader sense, she was not a Spanish dancer, but rather a dancer who used the Spanish idiom. Her hands and feet were large by Latin standards, and by the same standards she was inclined to be bony. These characteristics anyone can see in the still photographs of her. The stills have captured something of the magic charm of her mobile face. But no still camera could net the sorcery of her movement.

She was an instinctive mistress of spatial dynamics. When she moved, the air moved with and around her in never-ending spirals which one could almost see. The simple cyclorama which was her setting seemed to come to life and breathe with her. The movement of her arm did not stop at her fingertips, but moved on and on into infinite space.

She was an instinctive mistress of music. And I do not mean keeping time to the beat. I mean the physical response to the emotional phrase within the music. When she danced, the sound seemed to be born of her movement. Some understanding of her emotional grasp of music can be gained by listenting carefully to the recordings of her castanets. Here is no nervous trilling for the sake of technical virtuosity, but rather a breath-catching emotional counterpoint to the overline of the music.

If you watched her with your heart closed and your eye alert for "fireworks," she might have disappointed you. I do not doubt that there are dancers who show louder taconeo, faster turns, and deeper bends. I do not know. I was not looking for such techniques. To me, and to all the others she conquered, her body was an instrument thoroughly competent to express the living flame of her emotional self.

The story of La Argentina's life is an inspiring example of courageous singleness of purpose. She danced from the time she was a child, and all her younger years were spent in the cafes and small vaudeville houses of Spain and Latin America. It was Artur Rubinstein who, killing a free evening in Buenos Aires, first discovered her. He had drifted into a vaudeville theatre, and hearing her amazing castanets, he went out and enthusiastically brought back every musical friend he could find.

It wasn't until 1929 that La Argentina made her first recital appearance in the United States. She was already past forty (Her son was grown and married) when America took her to its heart. Six annual recital tours followed. One of them included thirty-eight sold out recitals in New York City alone.

At the end of her too short life, with her health failing, La Argentina got through her concerts with the help of a hypodermic needle. All spirit, she would not allow herself the luxury of giving way to bodily weakness. And finally, only eight years after her first American tour, she literally died while dancing. She was showing a new step to some friends on the veranda of her French villa when her heart was stilled.

The first time I saw La Argentina, she made her entrance in the second dance from Falla's *La Vida Breve*. She wore an apple-green organdy Andalusian dress which set off her green eyes and auburn hair. At the time I was a young dancer myself, alert to catch and learn all I could by watching this heralded artist. And yet I tell you truly that after her first run onto the stage and her first smile toward her audience, I haven't the faintest idea of what she did, for she lifted me completely out of myself and into a world of beauty in which thought died completely before emotion. This enchantment she exercised on nearly all who saw her.

She it was who brought the Spanish dance from the *cafetin* to the concert stage: who transformed it from an amusement into an art. Whatever dancer today dances to the music of Spain's great composers — Granados, Albeniz, Falla, Turina — does so because she had the undying courage to pioneer the road.

In a way, La Argentina was not unique, for each incomparable dancer shares the ability to lift the watcher out of time and space. No, she was not unique. But she was very, very rare. And we who saw her were fortunate indeed.

It is twenty years since the death of Antonia Mercé, better known under her professional name of La Argentina.

To recall this great artist for our readers, we asked La Meri, the noted dancer and authority on ethnic dance, to record some of her personal impressions.

And for pictures which capture the essence of La Argentina's dancing, we are grateful to "Argentina," a new and unusual book of action photographs assembled by Gilberte Cournand in Paris. The text on page 28, (trans. from French by Doris Hering) is also from this book.

(over)

THE BEGINNING

BY ARGENTINA

My parents were dancing teachers. And when I was a small child perhaps four or five years old, I often heard the heavy, monotonous sound of the big castanets in our home.

It was an unmusical sound, and it so irritated me that I often hid way back in the apartment so that the reverberation would not reach me. There I worked my childish fingers on a pair of castanets that my father had given me as a present. And almost unconsciously (at that age one hardly thinks things through) I tried to produce sounds that didn't hurt my ears.

And that is how I began. I can certainly say that my interest in castanets came from the distress that other people's caused me.

Little by little, a simple instinct became transformed into a consuming quest. I began a minute study of every means of drawing greater and greater tonal nuance from my bits of wood. I wanted to know the reason why castanets, instead of yielding to the touch, had up to that time resisted it with their heavy uniformity. Was it a matter of changing the thickness of the strings? Should there be an increase or decrease in the size of the hole through which the strings were passed? Or should the hollow itself be increased or decreased? It was this last problem that finally absorbed my attention.

And so I ordered a whole scale of castanets with different concavities. The castanet maker became furious, asserting that it was not up to me to teach him his trade. I replied that he could sell his usual castanets to the whole world. But I wanted other ones. And that is how I arrived at my goal.

After succeeding in making my instrument more supple and more responsive to the text, I suddenly realized that perhaps a parallel reform should be set in motion with regard to the Spanish dance itself. It had always been enslaved by a single movement which was neither ralentando nor accelerando, but had the rhythm of a pendulum.

Practicing on old melodies, I tried to translate their slightest rhythmic variations into movement. And that was my second little revolution. If I evaluate, not what I do, but what I see others do, I think that both efforts have in their essence been fruitful.

THE END

NEW BOOKS REVIEWED

Dance books in England seem to tumble out of publishing houses to an ever-eager audience. Apparently nothing is too "popular," nothing is too "esoteric" for British ballet enthusiasts. In the U. S., Pitman's, MacMillan's and occasionally other companies, offer small American editions of English books, and so some of these are available in book shops here.

But the giant American publishing field has different circumstances and problems to deal with. Book publishers here continue to nibble at the dance, each year growing, not bolder, but a little more interested. According to a recent cursory survey we have made of a group of large publishing houses, we found, generally, the belief that many dance books interest only the serious enthusiasts or connoisseur — an audience, which, unfortunately, does not buy the many thousands of copies which make a book economically feasible or "commercial." (The English find it possible to work with smaller numbers and still "break even.") And so the American publishers choose to leave such books to the small or private companies, and concentrate their efforts on dance books for that gargantuan and elusive character, "the layman."

We found that all but two companies we spoke to are concerned with publishing books that interest "the layman." One of the exceptions is Thomas Nelson (formerly only a Bible house) which is very happy with its Faubion Bowers' book on dance and theatre in the Orient reviewed below). They believe that there are already too many "general," "superficial" dance books on the market. They are interested in authoritative, "unique," even off-beat books which credit the reader with intelligence and curiosity.

The other exception is to be found in a company that has had considerable success with its dance policy — Alfred A. Knopf. Its Atkinson-Draper "Ballet for Beginners" and Kay Ambrose's series of pocket size ballet books, have practically become classics, and have a steady sale year after year. Knopf's "New Borzoi Book of Ballets" by Rosalyn Krokover, published earlier this year (reviewed in the July issue) has rightly gotten praise from critics and the general public, and is also doing very well. Contrary to the other companies, Knopf does not believe the market for dance books is a very special one. Their interest is in finding sound, constructive books that inform and interest without being condescending. They have leaned toward ballet subjects rather than modern dance because they feel the public is broader in that area.

The sale of juvenile books with dance themes has unqualifiedly loomed ahead in recent years. Although, unfortunately, a quantity of indifferent rehashes abound, there now exist many fine children's books, both educational and fictional. As Miss Hoffman of the Juvenile Dept. of Julian Messner said to us; "Dance books for the teenage girl today are the equivalent of Wild West cowboy books for a boy — the girls just never get enough of them."

This month and next we again bring you some of the recent dance books on the market. They do, of course, not cover the entire year, but indicate, to some extent, the effulgence now upon us. L. J.

The Dance in America
by Walter Terry

Harper and Brothers, New York, 1956.
248 pages. $4.00.
Reviewed by Lillian Moore

One of Walter Terry's most valuable attributes, as a dance critic, has always been his breadth of vision. He has a rare natural understanding and sympathy for all the many varied facets of the art of the dance. In his latest book, *The Dance in America*, he has needed every bit of this broad viewpoint, for he set himself the formidable task of describing and analyzing the whole course and present condition of the theatrical dance — with an occasional nod towards social and folk dance forms — on this continent.

The result is a comprehensive (if sometimes, necessarily, sketchy) general survey, presented with genuine warmth and contagious enthusiasm, in lively, readable prose. There is a concise historical introduction, a long and careful analysis of the development and current status of modern dance, a much shorter section devoted to ballet, and a much-needed, well-considered chapter on dance in movies, musicals and television, with special emphasis of the influence of modern dance in these fields. *(over)*

Serge Lido

This informal photo of Frederick Ashton directing Margot Fonteyn during rehearsals of "La Peri," is one of many absorbing back-stage, studio, and on-stage studies in Serge Lido's recently published photo annual BALLET #6.

While one could frequently take exception to the balance and proportion of the material (a few scattered references to Mary Wigman, and one page to the Diaghilev Ballet, against a seventeen-page chapter for Ruth St. Denis) the final evaluation of each artist's contribution is thoughtful, and is given with unusual absence of prejudice.

The modern dance section includes excellent discussions of St. Denis, Shawn, Graham, Humphrey, Weidman, Holm, Tamiris, and such younger figures as Valerie Bettis, Myra Kinch and Anna Sokolow. One would have liked to see just such detailed consideration of ballet choreographers like Massine, Balanchine, Tudor and Robbins. Their important works are mentioned in the pages devoted to the companies which they have been associated, but their distinctive contributions are not pointed out at length. Some perceptive phrases indicate that a more extensive treatment of the creative side of ballet would have been well worth while, and certainly would have put the book into better balance. On the other hand, there are brief but succinct and penetrating appreciations of the leading ballet performers.

The ninety illustrations are attractive and appropriate, but in order to cram three or four on a page, many of them have been awkwardly cropped.

Terry has managed to condense an incredible amount of information in one medium-sized, moderately priced book. Indeed, he has done it so ably that the general reader, looking for one volume which will give him a picture of the American dance field today, might well choose this.

In Search of Diaghilev
by Richard Buckle

Thomas Nelson, New York and London, 1956 — $7.50

Reviewed by Edwin Denby

Two years ago an Englishman too young to have known Diaghilev organized a Diaghilev Exhibition which presented a mass of rare material in so imaginative and theatrical a setting that his show recaptured for the public the zest and magic of the Diaghilev era. During the three months run of the show — first in Edinburgh, then in London — 165,000 people went to see it, and yet it closed with a deficit. This bright young man was Richard Buckle, who writes for the London *Observer*, and who is one of the best and most irritating dance critics in the world. His new book, *In Search of Diaghilev*, is about that show. The text tells how he produced it, and it reads like a fascinating novel. The pictures give an idea of the material collected. It is not only an unusual ballet book, it is also an exceptionally good one.

For one thing, there are pictures enough —nearly two hundred. They are chosen partly as documents but more for their vitality as pictures. They come in all sizes and colors, familiar and unfamiliar, mixed as in a private collection. Many of them have not been reproduced before and that is reason enough to drop by a bookstore and take a look.

You find a lively drawing by Larionov of Diaghilev in bed annotating a score, and the date on it is a few months before Diaghilev died. You find many of Cocteau's caricatures; tender sketches by Bakst of the props for *La Spectre de la Rose;* watercolors by Benois with his spider-web fairy tale spookiness. For me the find of the collection are the sketches by Juan Gris, the most beautiful imaginable. A photograph of the ballet suggests nothing of their quality. And a photograph of the Seven Fairies of Diaghilev's *Sleeping Beauty* suggests a range of style that would shock a contemporary classicist.

What the pictures illustrate primarily is the range of scenic ideas and of theatrical atmosphere which Diaghilev succeeded in offering with a decisiveness that astonishes one all over again. And they show the secret of it now lost — the abundance of creative energy with which

Among the many beautiful illustrations in Richard Buckle's "In Search of Diaghilev," there are also some amusing ones, including the above photo of "Le Train Bleu" with Leon Woizikovski, Lydia Sokolova, Bronislava Nijinska and Anton Dolin, date 1924.

painters in all styles illuminated the company. A wonderfully beautiful drawing of Lopokhova by Picasso tells that secret as bright as a diamond.

After the pictures, the fun of the text is an extra surprise. You go into Karsavina's house, into Vaudoyer's, you take tea with the dedicated traditionalist Benois, and at the other end of town with the dedicated innovators Gontcharova and Larionov. Dolin, Lifar and Kochno make off-stage appearances. You see them, you hear them speak and laugh, you notice their Russianness, or Frenchness or Englishness. The vivid glimpses of Picasso are particularly brilliant.

At lunch with Lydia Sokolova, she tells you about a *Scheherazade* performance in the set for *Carnaval*, with costumes improvised from *Cleopatre*, from *Sylphides* and from *Daphnis* — "My *dear*, nobody knew who *anybody* was, or who to make for" — and the consequences the next morning at the station.

But the hero of the story is an invisible presence — Diaghilev himself. It is he the celebrities remember or forget in surprising ways, and who Buckle keeps trying to imagine more clearly. Bit by bit, to facts of biography he adds what he hears off the record, what he finds in business letters, what chance hints at, and what his own penetrating sense of humor shows him. Starting his story like a *New Yorker* Profile, the interest of the subject expands the wit. So a full-length portrait of Diaghilev emerges, the most vividly real one you can find in any book.

In Search of Diaghilev is one of the few ballet books an adult ballet-goer who is not technically a fan can read for fun. It is written from that point of view, not from the point of view of a dancer.

Theatre in the East
by Faubion Bowers
Thomas Nelson & Sons, 1956
374 pp., $7.50

Reviewd by Doris Hering

The appearance of a new dance book often means that somebody has sat patiently in the library and done a rehash of what has gone before. And so Faubion Bowers' *Theatre in the East* comes as a special treat. Although Mr. Bowers has obviously done his stint in the library, he has also travelled. How he has travelled!

In search of his material on dance and theatre (they are virtually inseparable in the Eastern world), he has gone not only to India, China, and Japan. He has spent time in Ceylon, Burma, Thailand, Cambodia, Laos, Malaya, Indonesia, the Philippines, Vietnam, Hongkong, and Okinawa. He begins with India, the mother-country of Eastern dance. And perhaps because he has already written a sensitive book on the subject (*Indian Dance*, Columbia University Press, 1953), the whole account develops special impetus. Like Rama, Mr. Bowers journeys from island to island, from country to country, tracing the spread of Hindu legend, tracing the endless local mutations.

The strongest elements in *Theatre in the East* are the initial geographical descriptions of the different countries and the sympathetic impressions of the people. And Mr. Bowers' competence as a reporter also extends to his descriptions of dance events. The all-night Devil Dance in Ceylon; the Jakarta *Joget* presided over by a female impersonator; and the welcoming ceremony of Dansalan in the Philippines are, along with many others, genuine contributions to the lore of ethnic dance.

But in describing actual dance qualities, Mr. Bowers is less successful because he lacks a true gift of poetic imagery. For example, he describes parts of the *Huit-Pa-Thwa* of Burma as "routines." He likens a basic hand position to "an advertisement for Balantine's Beer." And in picturing key movements of Balinese dance, he says, "The head clicks on the stem of the neck from side to side . . . The knees splay wide apart."

Also a little on the disappointing side are the conclusions at the end of each chapter. For Mr. Bowers is a rather superficial analyst. His prognostications on the future of dance and theatre in each country are quite obvious.

But they occupy only a small part of an otherwise substantial book, one based on the sound esthetic attitude of a Westerner who never subjects his readers to the tedium of evaluative comparision between Western and Eastern dance.

Two dancers from Thailand "fly," in Faubion Bower's "Theatre in the East."

Fanny Cerrito: The Life of a Romantic Ballerina
by Ivor Guest
Phoenix House, Ltd., London, 1956.
30 Shillings. 176 pages.

Reviewed by Lillian Moore

Fanny Cerrito is known to most balletomanes as one of the ballerinas of the great *Pas de Quatre* which was the epitome of the romantic ballet. Hers is perhaps the loveliest portrait in the familiar Chalon lithograph of this divertissement. In recent years she has been impersonated by a numbers of dancers of varying qualities, in several different reconstructions of the *Pas de Quatre*. Most of these tentative characterizations fade into pallid unreality when one is confronted by the dazzling figure who leaps to life in the pages of Ivor Guest's new biography, the first full-length study of a vivid and original dancer.

Guest's special triumph, in this excellent book, is the way in which he lets us see what kind of a dancer Cerrito was. In aptly chosen eye-witness descriptions she bounds across the pages, dancing with wonderful freedom and intensity, sometimes careless of technique, always daring and impetuous. She was a natural mime, a captivating comedienne, a fascinating theatrical personality. The abandon with which she hurled herself into the air, in high, slanting *jetés battus*, is mentioned

(continued on page 80)

Freidman-Abeles

On Broadway: DIRECTOR MICHAEL KIDD

Michael Kidd's rating as a choreographer reached a zooming high with his work for MGM's "Seven Brides for Seven Brothers." On Broadway, a good part of the success of "Guys and Dolls" was frequently laid at his door. His "On Stage" for Ballet Theatre, although not currently in the repertoire, still evokes fond memories. In "It's Always Fair Weather," he appeared as actor as well as dancer. And now, with "Li'l Abner" scheduled to open on Broadway on November 15, Kidd steps into some more roles. For this musical he is listed as Co-producer, Choreographer and Director.

As choreographer he has always worked very closely with directors *(see Nov. '55 issue for more about Kidd)* and so it seems a very natural step for him now to do the overall direction of a production. It has, he says, become increasingly difficult for him to see where one ends and the other begins. He has previously been asked to direct several shows but has turned them down. When he is finished with "Li'l Abner," he is going out to Hollywood again to direct the next Danny Kaye film (he choreographed "Knock on Wood").

There is a lot of dancing in "Li'l Abner," a musical altogether based on Al Capp's Dogpatch world of simple souls, of whom John Steinbeck says, "they create a hilarious picture of our ridiculous selves." It is interesting to note that Kidd started rehearsing the dancers two weeks ahead of the actors, instead of one, and that he and his two assistants had the dances sketched out weeks in advance. In this way the dancers were ready, prepared to coordinate with the actors, when Kidd started rehearsals with the latter. Good organization.

But, when we contacted Michael Kidd in Philadelphia to ask him to answer a DANCE Magazine questionnaire concerning his directing-choreographic activities,

Left, Michael Kidd gives directions during a dance rehearsal of "Li'l Abner." Dancers are: Dee Dee Wood; aloft and L to r., George Reeder, Robert Karl and Carmen Alvarez.

Right top, Li'l Abner (Peter Palmer) is at point of being claimed by a Apassionata Von Climax (Tina Louise) as Daisy Mae (Edith Adams), at left, arrives too late in Sadie Hawkins Day race.

Right, The citizens of Dogpatch carry on in high style, and, at bottom of page, Marryin' Sam (Stubby Kaye) admonishes them in the Jubilation T. Cornpone number.

Photos on this page by Roderick MacAr

he could not do it. He had the questions in priority position, on top of his hotel bureau, waiting for those moments when his head would be cleared of production problems, but it was during the pre-Broadway tryout — new material coming in, old material going out — and his concentration on the show was complete, day and night. He apologizes to our readers and promises to make up for it another day.

On the following pages we have a picture story of another choreographer who has added directing to his activities — Jerome Robbins. Mr. Robbins' show was not in too agitated a state at the time we contacted him, and so the questions and his answers follow: *(over)*

On Broadway: DIRECTOR JEROME ROBBINS

DANCE Magazine queries a choreographer-director

Q. *Why have you become interested in theatre direction?*

A. Now you ask! *(Ed.: Mr. Robbins was, of course, co-director with George Abbot, of "The Pajama Game", and director of Mary Martin's production of "Peter Pan.")* It seems to be a natural step from dancer to choreographer to director.

Q. *Do you like it? What are the advantages and disadvantages?*

A. Yes and no. Some pros and cons. Working on a musical is a matter of collaboration and success is dependent on the talents of the people involved, and above all on the flexibility of the collaborators.

As the director, one has the advantage of a script with definite words and lines, in contrast to the choreographer, who begins rehearsing at the same time, but with a blank wall, an arbitrary number of dancers, and some fragments of ideas.

Q. *Do you find actors very different to work with than dancers? How?*

A. Yes, the variety of approaches to work and performance is enormous among actors. There is no basic common technique or language to communicate with. The situation is much more disciplined with dancers, all of whom have, or should have, approximately similar training and direction.

Because the actor has his lines and his role prior to rehearsal, he begins with some preconceptions. The dancer creates his role on the spot while the choreographer is working with him.

Q. *Have you any special preparation for theatre direction other than a dance background? Schooling? Books?*

A. I worked with the Actors Studio, studied the Stanislavsky method through books and classes, and have learned from my varied experience as dancer and choreographer in musicals.

Q. *Is there any particular director or performer whose work has inspired or taught you a great deal and whom you would like to emulate?*

A. I am influenced by all our great directors — Kazan, Logan, etc. As a choreographer-director I am enormously impressed by Tyrone Guthrie.

Jerome Robbins, Co-Choreographer Bob Fosse, and Author Adolph Green confer before a "Bells Are Ringing" rehearsal.

Fred Fehl

Q. *Has your experience with movies been of any help?*

A. Not in directing for Broadway.

Q. *Are you interested in some day writing your own shows?*

A. I've already been responsible for ideas of three musicals: "On The Town," which came from "Fancy Free;" "Look, Ma, I'm Dancing," based on touring with a ballet company, and another, coming up this year — "West Side Story," a story of a contemporary Romeo and Juliet.

Q. *Do you think that it is possible that you will ever switch completely from choreography to directing?*

A. ? — Maybe — but not yet. Maybe later, when I'm too ancient to choreograph.

THE END

Left Top: Judy Holliday delightedly startled at her Mu-Cha-Cha duet with Peter Gennaro.

Below left: Robbins directs Miss Holliday and Frank Aletter in a dramatic scene.

Below: Since the "Bells Are Ringing" is the story of a telephone operator, the libretto gives plenty of opportunity for homey details like office parties and, below, a subway ride.

hearsal photos by Roderick MacArthur

Fred Feh

Quoting: THE DIALOGUES OF LUCIAN

Eighteen hundred years ago a Greek philosopher discussed the dance with subtlety and lively relevance to the contemporary scene

BY CAROLYN PARKS

"What qualifications the dancer ought to have, how he should have been trained, what he should have studied, and by what means he should strengthen his work, I shall now set forth for you, to show that Dance is not one of the facile arts that can be plied without pains, but reaches to the very summit of all culture, not only in music but in rhythm and metre, and especially in philosophy, both physics and ethics. . ."

Any aspiring dancer reading those words today would be anxious to read further, for here, it would appear is the answer to many of the questions in his mind. Yet these words were not written recently; indeed they were written about eighteen hundred years ago by the Greek writer, Lucian. He was a citizen of the kingdom of Antioch, and it is believed that he wrote his famous Dialogues between the years 162 and 165 A.D. when Emperor Verus, who had a great interest in dancing, visited Antioch.

In the belief that all serious dance students should have a background in the literature of the dance, the following excerpts from *The Dialogues of Lucian* have been selected. It was in a class taught by that learned ballet master, Guillermo del Oro, that I first heard of these writings. I tried afterwards to find them in bookstores and libraries, but to my dismay, I learned that the only translation from the Greek that is available is in eight volumes (published by the Harvard Press, translated by A. M. Harmon of Yale University). Only forty of its pages are on the dance. I finally obtained a copy of those pages through the Bancroft Library of the University of California.

The treatise takes the form of an argument between Lycinius, who loved dancing, and the cynic Crato, who derided *"dances and the dancer's art itself, and [those of us] who like to see [it], accusing us of displaying great interest in something unworthy and effeminate. . ."*

Lycinius' answer to this accusation pointed out the outstanding performance in battle of soldiers who were dancers. And he went on to explain the dancer's art:

"In general, the dancer undertakes to present and enact characters and emotions, introducing now a lover and now an angry person, one man afflicted with madness, another with grief, and all this within fixed bounds. . .

varied and comprehensive

"Moreover, the other performances that appeal to eye and ear contain, each of them, the display of a single activity; there is either flute or lyre or vocal music or tragedy's or comedy's buffoonery. The dancer, however, has everything at once, and that equipment of his is varied and comprehensive. . .

"Then, too, all the rest are activities of one or the other of the two elements in man, some of them are activities of the soul, some of the body; but in dancing both are combined. For there is a display of mind in the performance as well as expression of bodily development, and the most important part of it is the wisdom that controls the action, and the fact that nothing is irrational. . . Indeed, Lesbonax of Mytilene, a man of excellent parts used to go to see them with the expectation of returning a better man. Timocrates, his teacher, one day by chance, saw a dancer and said: 'What a treat for the eyes my reverence for philosophy has deprived me of!'

a fine edge on the soul

"Then why is dancing a thing of utter harmony, putting a fine edge on the soul, disciplining the body, delighting the beholders and teaching them much of what happened of old, to the accompaniment of flute and cymbals and cadenced song and magic that works its spell through eye and ear alike? If it is the felicity of the human voice that you see, where else can you find it or what can you hear that is more richly vocal or more melodious? If it is the high-pitched music of the flute or of the syrinx in the dance you may enjoy that also to the full."

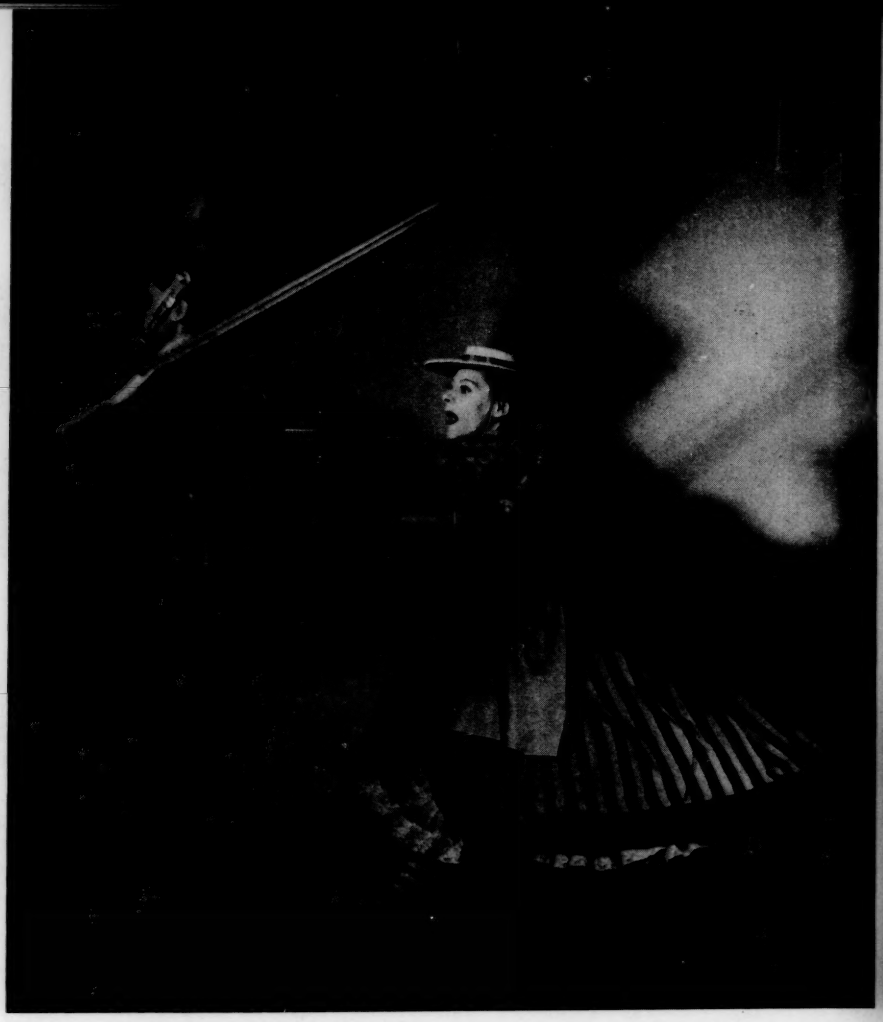
(continued on page 66)

Alfred Geshe dt

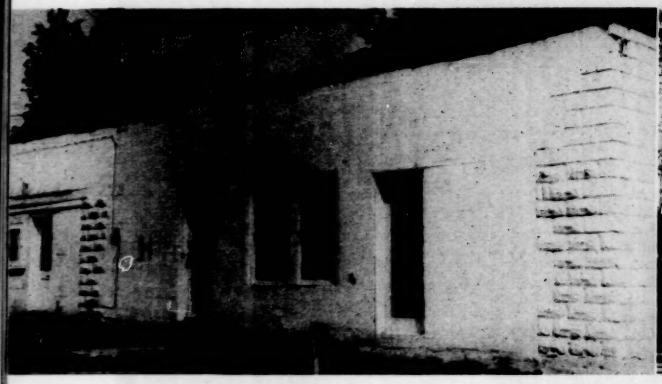
IN THE NEWS

YOUNG MODERNS: The camera study above is of modern dance pupils of Steffi Nossen, who this season is celebrating the 20th year of her school in N.Y.'s Westchester County. The American Shakespeare Festival Theatre in Stratford, Conn., invited the Nossen Dancers to mark the anniversary with a gala performance on Oct. 21 in the handsome new theatre. To return the compliment, Miss Nossen staged a new ballet, "A Shakespeare Soliloquy," for the occasion. Joining the 109 young pupils for the highly successful program were 3 groups of guest artists—the Smith College Demonstration Dancers, the Mt. Holyoke College Dance Club (both containing Nossen-trained students), and 17 members of the Steffi Nossen Alumnae Assn.

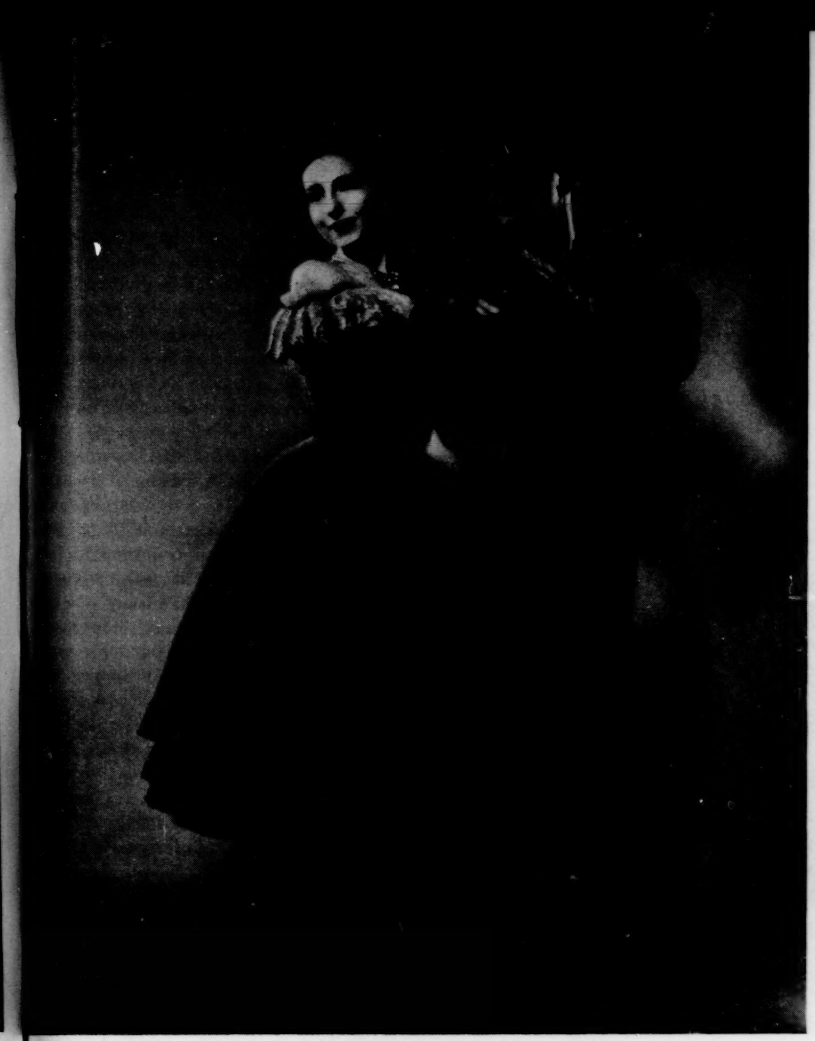
DRAMA IN ATHENS: Agapi Evangelides, who was in the U. S. several years ago as choreographer of the Nat'l Greek Theatre, is once again at work in the dance world. Informed by leading doctors two years ago that a serious heart condition made it necessary for her to discontinue all further dance activity, Miss Evangelides chose instead to have a very delicate heart operation. The gamble was successful. Once more on a full schedule, she is now teaching at the Manou School as well as dancing. At right, in white, she is assisted by prominent dancer Dora Tsatsos, in a concert work based on her encounter with and escape from death.



GERMANS' U.S. DEBUT: Liselotte Koester and Jockel Stahl (at right), principal dancers of the Berlin Municipal Opera, will make their American debut Dec. 2 on the Ed Sullivan TV Show, before beginning a Columbia Artists Mgt. tour. The German husband-and-wife pair have appeared throughout Europe, and last season drew 18 sell-out houses in Moscow. Their repertoire includes both dramatic and comedy works.

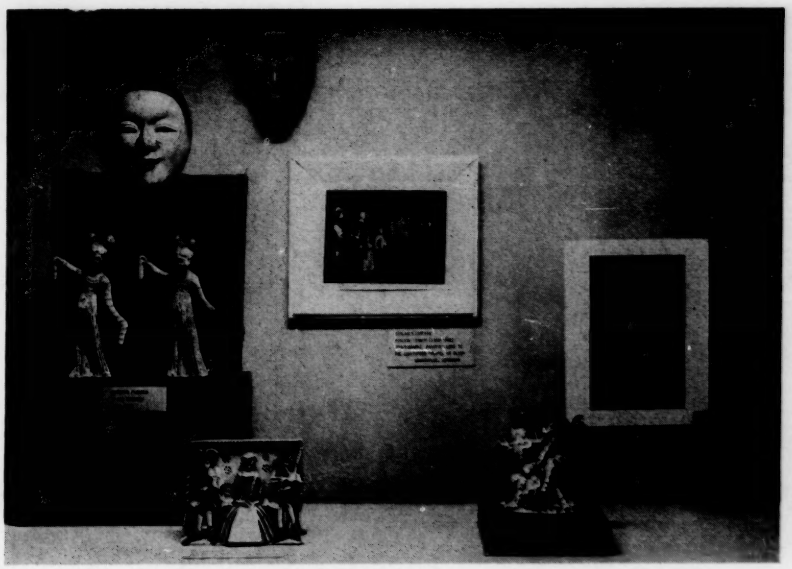


NEW HOUSE FOR DANCE: Sullins College in Bristol, Va., has been working steadily to promote dance training and performance. And the students have responded with so much interest that the 1954-55 season marked the beginning of a dance major. There are now 25 majors. Students under the supervision of dept. head Besa Sklarsky, Sullins' students study classic ballet, modern dance, American folk and European and Asiatic ethnic dance, dance history, and choreography. And after being housed for several years in a converted garage (left), they have blossomed into a handsome new studio building (right). Recent dance graduates of the junior college have included Marilyn PenDell, formerly of the Slavenska-Franklin Ballet, and Dorothy Virden who entered Sadler's Wells senior class.



WINNIPEG STARS: Ruthana Boris and Frank Hobi (at left) and the Royal Winnipeg Ballet begin their 1956-57 season this month. The Co. appears at the Winnipeg Playhouse Dec. 10 and 11, and Jan. 4, 5, 21 and 22. Repertoire will include 6 ballets by Miss Boris and one work each by Gweneth Lloyd, Paddy Stone and Mr. Hobi. The Co., which has been presenting a series of "open rehearsals" and round-table discussions in public schools, will appear during Dec. at the U. of Manitoba's Arts Festival. A tour of Western Canada is planned for Feb.

ART OBJECTS INSPIRE DANCE WORK: "Susan Goes to the Art Gallery" is one of the works created by the Kansas City Dance Theatre, which works in collaboration with the Nelson Gallery of Art. In the production, choreographed by the group's director, Ula Sharon, characters suggested by the Dresden figurines, Japanese Noh masks, Chinese tomb figures, etc., shown in the museum's display (at right) come to life. The co. is now at work on "The Sword and the Lute," which the museum will present in Feb. to introduce its "Knights in Armor" tour.



THE END

DANCE DOES POSTAL SERVICE

A nationally known philatelist tells how to collect dance stamps

BY DR. RUSSEL RAYMOND VOORHEES, Litt.D.

ROMANIA: #940, Dance in local costumes

MANCHUKUO: #147, Women of five races dancing

'Come, and trip it as ye go
On the light fantastic toe"

Long before 1632, when John Milton wrote the above lines in *L'Allegro*, people had been dancing with relish, pleasure and meaningfulness. Before the prehistoric days of the crudest language, the dance was already an expression of ritual and of religious feeling. And even in its more recent theatricalized history, the dance remains a basic means of contact and communication. And so it is pleasantly appropriate that dance stamps have been issued by a number of countries in the past century, the period in which philately, or stamp collecting, has come into its own. How nice to think that a design of *dance*, a basic form of communication, should grace the letters that carry the thoughts and emotions of correspondents with words.

The number of countries which have issued dance stamps is not too large in comparison with the number of stamp-issuing countries, but a study of the former points up an interesting fact. For the most part they are the places where aesthetic values still have a deep meaning to the rank and file of the populace, where beauty for its own sake still has meaning in everyday living.

To readers of DANCE Magazine, who I presume have a passionate love for the dance, the various dance stamps that have been issued, generally showing native dancers in beautiful, colorful and truthful representation, should give much pleasure. And for them, making a collection of such stamps, not as a philatelist, but rather as a dance lover, can form a delightful, inexpensive hobby.

Stamps with dance motifs are quite varied. There is the Menari dancer of Amboina, capital of an island of the same name of the Dutch Residency of the same name in the Moluccas Islands; Romanian dancers in native costumes; the war dance of the Nias Island in the Indian Ocean off the southwest coast of Sumatra; the Legong dance of Bali, an island of the Indian Archipelago of the Dutch East Indies; a Padjoge dancer of the Southern Celebes, one of the larger islands of the Indian Archipelago between Borneo and the Moluccas; a Wajang Wong dancer of Java, another island of the Dutch East Indies; a Dajak dancer of Borneo, largest island of the Malay Archipelago and third

largest island in the world; a Rifle dancer of French West Africa; a Mututsi dancer of the Belgian East Africa; folk dancers of Bulgaria; a Kandyan dancer of Ceylon; the Dragon dance of Manchukuo; the Michoacan Indian dance, the Oaxaca dance and the dance of the Half Moon all of Mexico; folk dancing at the Cetinjie Monastery and the Wagle dance of Montenegro; the masked dancer of Papua; a Dayak dancer of Sarawak, a Samoan dancing party on Samoa; the Valaisan Polka of Switzerland and the Fire-Dancer of Indonesia to mention some of them.

At the conclusion of this article, there is a selected check list that will guide non-collectors. The listing includes the Scott Stamp Catalog number of each stamp mentioned. Almost any stamp dealer can supply these issues, if they are ordered by the Scott Catalog number. Stamps can be had in both unused or mint condition as well as in used condition (a few cents more expensive if they are unused). Since the unused stamp has never been cancelled, these are best for anyone who wishes to frame a collection rather than keep it in the usual loose-leaf stamp album.

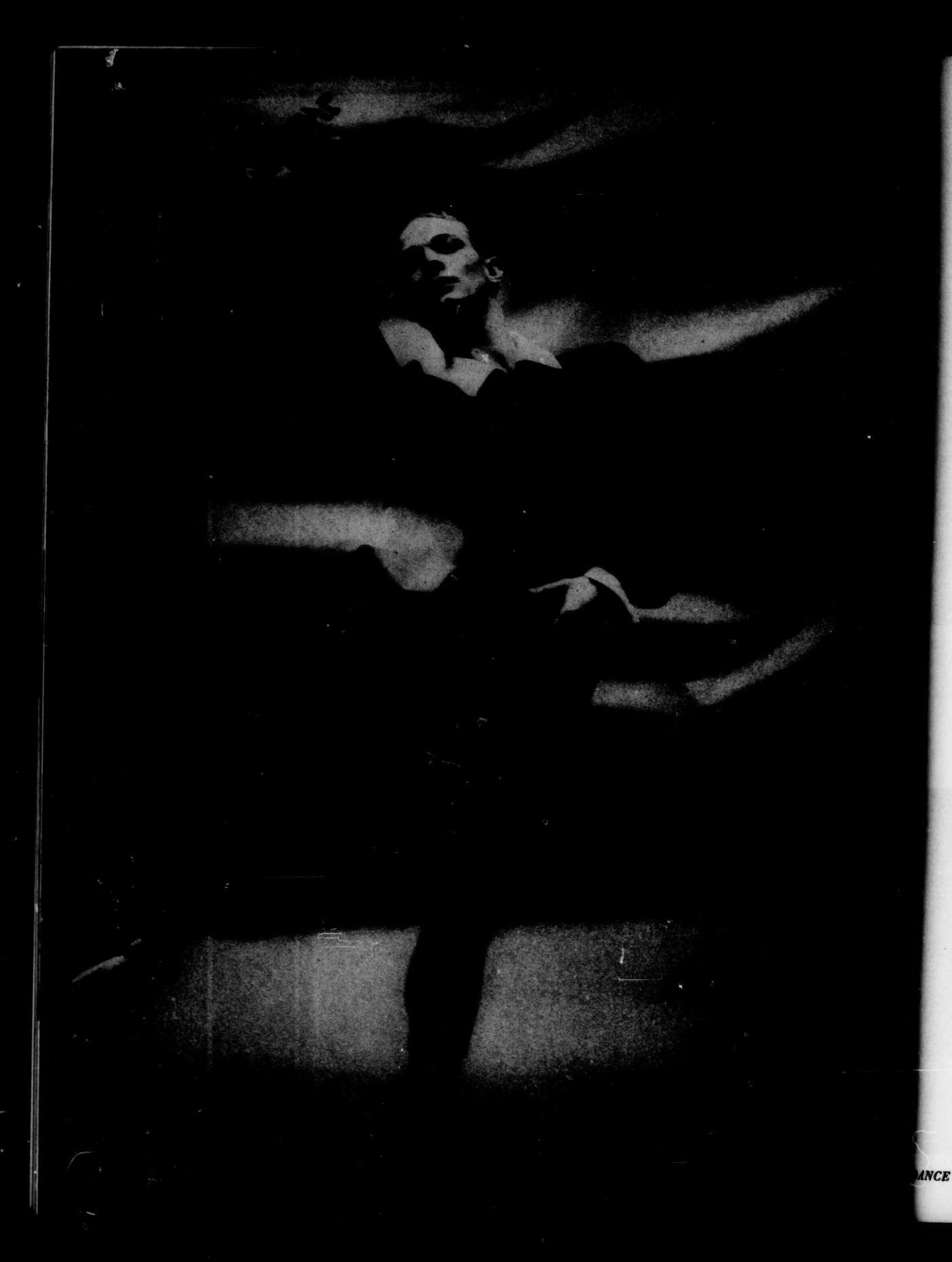
Generally speaking, stamps are mounted on white pages, but there is a growing tendency to use jet black pages because the black background brings out the full beauty of the stamps, almost all of which are in brilliant colors. A piece of jet black matt surface medium weight cardboard or bristol will form an excellent background on which to mount a collection of dancers on stamps. The mounting is done with what the philatelist calls hinges. It is an easy process and any stamp collector or dealer will glady show how it is done. There is no trick about mounting the stamps at all. Titles of the various dancers or motifs can either be lettered directly under each stamp in white ink or they may be typed on gummed paper and pasted under the stamps.

For a hobby that dovetails nicely into dance interests, and costs very little, there is nothing that compares with making a collection of dances and dancers on stamps of the world. Properly made and framed, the collection will prove to be an interesting addition to the den, library or studio, along with books on the dance and photographs of dancers.

(continued on page 62)

DUTCH EAST INDIES: Top row, l. to r.: #N38, Menari Dancer of Amboina; #228 War dance of Nias Island; #229, Legong Dancer of Bali. Bottom row: #230, Wajang Wong, Dancer of Java; #231, Padjoge Dancer of Southern Celebes; #232, Dajak Dancer of Borneo

Left to Right: FRENCH INDIA: #212, Apsaras; FRENCH WEST AFRICA: #36, Rifle Dance; MADAGASCAR: #269, Southern Dancer



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

SCOTT DOUGLAS

If it weren't that we always expect the unexpected from dancers, we would be surprised about Scott Douglas. Still in his twenties, Scott is dancing leading roles, classical and modern, with Ballet Theatre. You may have seen him recently during one of the evenings in which he has danced both the Prince in *Swan Lake* and Mitch in *Streetcar Named Desire*, giving to each the exact dramatic quality required. Yet Scott was reared on a Texas farm.

His dance career began at six when his mother took him to a dance school to study acrobatic and tap dancing. At nine he won a local dance contest and, as a result, spent the summer in California dancing in the Orpheum vaudeville circuit. Three years later, he was awarded a scholarship by Karma Deane to study tap and ballet at her school in El Paso. After graduating from high school, where, in addition to his academic subjects he studied drama with Lucia Hutchins for four years, he again journeyed to California and an office job with the F.B.I.

After a stint in the Navy, Scott studied in Los Angeles with Lester Horton, Ruth St. Denis, and later, in San Francisco, with Bill Christensen.

He heard that Adolph Boem was choreographing the *Mephisto Waltz* for the San Francisco Opera House and needed more dancers. Scott was engaged (after auditioning to the strains of Sleepy Lagoon) and spent the next four years dancing in the operas and ballets given at the San Francisco Opera House. And then, in 1950, when Ballet Theatre was on the West Coast, Dmitri Romanoff noticed Scott in class. The following spring Scott was summoned to New York to join Ballet Theatre's corps de ballet.

It was in Berlin that Scott danced his first solo roles, in *Interplay* and *Designs With Strings*. Back in the U.S., he discovered a slight sprain in his right foot, but it was, he thought, not serious enough to stop him from dancing. A short while later, however, during a performance of *Interplay*, he broke his left leg, and had to return home to El Paso to remain inactive for the next year.

He rejoined Ballet Theatre for the 1951 tour, and has been with it ever since. In '53 he was officially promoted to soloist rank, and has been constantly adding to his repertoire. He is currently with the company in its European tour, which ends in February.

In New York, between rehearsals, TV shows, classes with Mme. Pereyaslavec and Edward Caton at the Ballet Theatre School, Scott picks up saw and hammer — carpentry is his hobby. For the future, Scott looks forward to the day when he will dance *Billy the Kid*, the sad story of a fellow who also came from the great Southwest.

FOR HUMANS ONLY

A Program by Lotte Goslar

Larry Frost

Born in Germany and trained by Wigman and Palucca, Lotte Goslar came to this country before the war. During the ensuing years she continued to perfect her unusual brand of comic mime at Hollywood's Turnabout Theatre. Since 1954 she has toured with her small company. Like many Danes, Freddy Albeck loves to make people laugh. And he does, almost automatically, when he stands tall and rangy beside pixie-like Lotte Goslar. Freddy acts as master of ceremonies, plays the piano, dances, mimes, and on occasion makes a very creditable Lombardy Poplar.

Yes-no. Up-down. Sweet-bitter. That's life! And with the aid of comic props and mime-burgeoning-into-dance, Lotte Goslar has assembled a panorama of life. It's called *For Humans Only*, and it's choreographed by Miss Goslar, narrated by Freddy Albeck, and performed by both of them with the aid of a small company.

As the program wends its way through sprites and clowns and flowers and ballerinas, it tells how Miss Goslar feels about life. "Life is pretty stern," she says. "We can look at it with a 'no' and meet defeat. We can view it with a 'yes' and survive." Miss Goslar chooses the "yes." And audiences are soon brought to amused agreement.

After an initial tryout at Jacob's Pillow in 1954, *For Humans Only* toured Europe for eleven months. Last summer found it back in Hollywood for four weeks at the Comedia Theatre, with Michael Panaieff, Joyce Vanderveen, Maria Rother, and Gretchen in the cast. In November Miss Goslar and Mr. Albeck again went to Europe, beginning their tour with five weeks in Amsterdam. But next spring Miss Goslar's fanciful creatures will again perform in the United States. *D. H.*

Larry Frost

LITTLE HEAP OF MISERY
Here's the "Yes and No" to start Lotte Goslar's human circus. "Little Heap of Misery" turns a jaundiced eye (and cherry nose) on the world and gets ready to curl up and forget the whole thing. Let someone else face life!

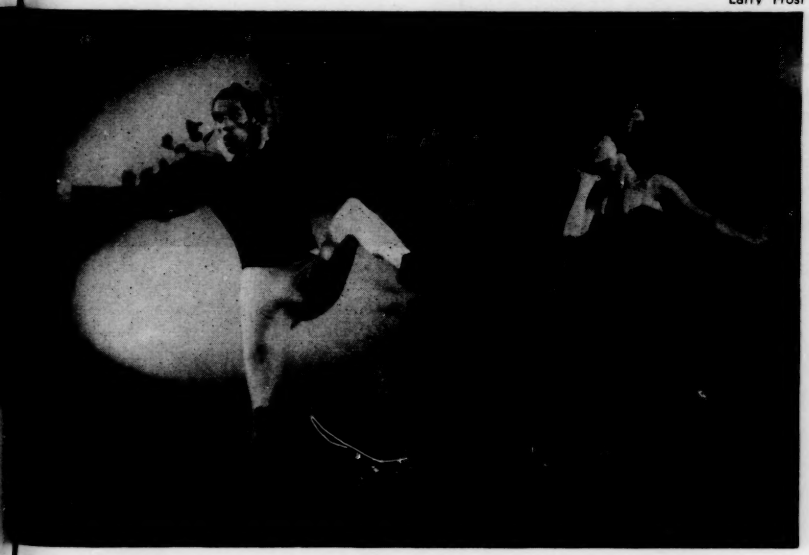
THE YIPPEE
The "Yippee" falls hard but is soon up again shouting "Yippee" just to hear the pretty sound.

LIFE OF A FLOWER
Life's hard for humans, and it's hard for flowers, too — especially naive ones who trust the bees and trust the rain and trust the sun. The bees sting; the rain turns into a storm; the sun glares. And the flower? It's caught with its petals down.

Ted Shreshinsky

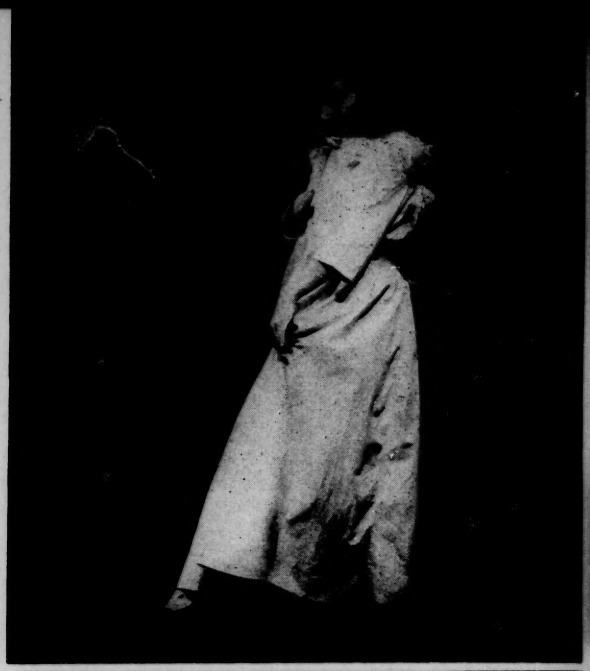
THE ARTIST IN PERSON
Is it art or is it a mess? The Artist thinks it's art. She *has* to. Otherwise how could she go on ignoring the fact that she's hungry? In some ways, Lotte Goslar's Artist is like the Flower. Reality is not for her.

Larry Frost



LA CHASSE A LA GAZELLE
The whole company takes part in "La Chasse." And they gleefully prove that ballet — and mime, too — can be ridiculous. Leading in the spoof are a Gazelle (Joyce Vanderveen) and her friend, the Lombardy Poplar (Freddy Albeck).

(over)



GRANDMA ALWAYS DANCED
When life gets you down, just kick up your heels and dance! That was Grandma's point of view. And she stuck to it right till the end. Lotte Goslar follows Grandma from infancy to her last fling in a white nightie.

Larry Frost

THE POET AND THE MUSE
What do poets do with Muses? This one (Michael Panaieff) has become so sociable that the Muse (Lotte Goslar) is about to slap his face. As for his poem . . . it will make good bedtime reading on her faraway cloud.

FRIENDSHIP
"I feel for you," say the clowns (Lotte Goslar and Freddy Albeck) to each other. "I am your dear friend." But look out, little friend, he is about to choke you. And as for you, big friend, there's a knife hidden in her pocket.
Ironic? Perhaps! But gently so, as Lotte and Freddy wind up their excursion into the sweet bitterness of life.

THE "BLEKING" STEP IN MANY LANDS

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

In the early days of television, we were occasionally asked to supply folk dancers for quiz shows in which contestants were asked to guess the country of origin of the dance performed. The clues were the dance itself, the costumes worn and the music.

It might be interesting to use this idea again on quiz shows, whether televised, or in a classroom, or dance study program. But it could be a lot more exciting if the dancers would perform in "civilian" clothes and without music. Then let the contestants try to guess the nationality of the dance!

To make it even more challenging, the dances selected could contain basic steps or patterns with the individual characteristics of a specific nationality. Several articles in this DANCE Magazine Folk Dance Series contain comparisons of just such basic fundamental steps as they are found in folk dances of many lands (August issue: *Seven-Step Theme;* November: *Polka).* Since quite a few readers have indicated further interest in this particular phase of folk dance, let us look at another such basic step, this one known as the "bleking" or "raspa" step and see how it appears in different countries.

The step itself goes like this: Hop on right foot, placing left heel forward; hop on left foot, placing right heel forward; do 3 quick changes, hopping on alternate feet, thrusting the opposite heel forward each time.

Hope Hawthorne

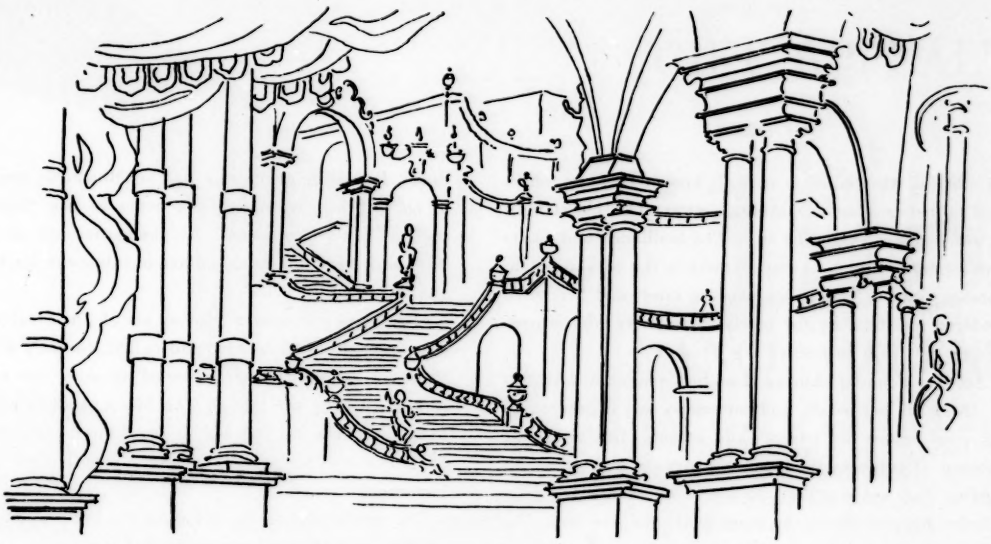
In Sweden this step is found in the widely known dance, *Bleking,* from which the step gets one of its names. Dancers do the step in a face-to-face position with a two-hand hold. For the chorus of the dance they assume ballroom position and do a vigorous step-hop, pumping their joined hands up and down.

The German people do exactly the same thing except that they use a two-step polka for the chorus and they call the dance *Herr Schmidt.* In Switzerland, the step is found in the middle section of the dance called *Bundner Cheerab.* Here it is preceded by a series of slides, and followed by a slow polka.

Down in Mexico, the dance is called *La Raspa* and has many variations. The step is done as in the Swedish and German versions, but, for the chorus, dancers clap hands and do a right and left elbow turn with a polka. For variations they do a double clap on each out-thrust of the heel. On occasion they may hold only one hand and face opposite directions for the "raspa" itself. (Incidentally this dance is often erroneously referred to by Americans as the *Mexican Hat Dance* — a completely different dance — see DANCE *Magazine, June '56, "What's in a Name.")*

(continued on page 53)

Ninth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



THE SLEEPING BEAUTY

Music by Peter Ilyich Tchaikovsky
Choreography by Marius Petipa and Ivan Vsevoljsky
Scenery and costumes by Ivan Vsevoljsky
First presented at the Maryinsky Theatre in St. Petersburg in 1890 with Carlotta Brianza as the Princess Aurora, Paul Gerdt as the Prince, Marie Petipa as the Lilac Fairy and Enrico Cecchetti as Carabosse.

The Sleeping Beauty is as full of dancing as Little Jack Horner's pie was full of plums. The Perrault fairy tale of a lovely princess, a wicked witch, a curse, Prince Charming himself, and for good measure, a fairy godmother to undo the damage done by the wicked witch's curse, is a story every child knows and loves.

From the moment the curtain rises on the christening of the little princess, to its fall some three acts and five scenes later, the stage is full of exquisite movement. Fairies of every sort waltz about gracefully with their handsome Cavaliers, and all are led by the beloved Lilac Fairy. The little Princess Aurora is well served not only by the many dances done to honor her birth, but later by her own lovely numbers.

(over)

The story of the ballet is so well known that any child can tell it better than the average adult. The christening scene which opens the ballet is full of brilliance and fairy-like atmosphere. And for contrast there is the wicked witch, Carabosse, with her coach, her dancing mice, and her curse — rendered less final by the lovely Lilac Fairy who is god-mother to the little princess.

In Act II, Princess Aurora has her sixteenth birthday party. And all her youth and sweetness are expressed in joyous solos before her parents and suitors. But a strange old woman (Carabosse in disguise) appears and gives her a spindle. Not knowing how to use it or even what it is, she circles happily about the stage with her new toy. But the witch's curse is about to work. Aurora pricks her finger, and the spell begins.

For a century the Princess and all those around her are sunk in deathlike sleep. But the Lilac Fairy does not forget her. She finds Prince Charming, who is to be Aurora's true love, and leads him to the sleeping maiden. He awakens her with a kiss.

Now that true love has triumphed and good has overcome evil, Act III reveals the rollicking pageantry of Puss 'n Boots, Red Riding Hood, a pair of Bluebirds and all sorts of story book characters who come to pay their dancing respects to the newlyweds. All the fairies join in the festivities, and there is a final radiant pas de deux for the Prince and Princess.

Sometimes this opulent closing act of *The Sleeping Beauty* is presented out of context and called *Aurora's Wedding* or *Princess Aurora.* These shortened versions are usually accepted as being the best of *The Sleeping Beauty* in capsule form. But, like all digests, the condensed versions lose the brilliance and the poetic *raison d'etre* behind the dance movement.

The music written by Tchaikovsky, both melodic and exciting, is considered by many to be his greatest. The dancing follows the musical themes and variations with such fidelity that once seen, any succeeding hearing of the music is sure to be accompanied by memories of the bewitching steps and glittering decor.

And as the music and story have endured, so will the ballet continue to delight its viewers and permit gifted dancers the opportunity to move in a brilliant fantasyland of timeless magic.

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(continued from page 48)

The Lithuanians have a dance called *Noriu Miego* in which four dancers face the center of their own set and do the step with hands on their own hips. For the chorus they clap hands and then make a right and left-hand star, which they do with a plain walking step.

In France, the *Jibidi-Jibida* uses this step for the chorus. Dancers make a single circle facing the center and begin by taking a simple step-together-step twice to the left terminating in a kick of the left foot forward and back. Then follows the chorus of this "bleking" step.

The same step is used in the French dance *Soyotte Lorraine* with the chorus consisting of couples side-by-side with crossed hands, doing a two-step around the ring. The step becomes a sort of endurance contest in the French *La Robe du Chat* when it is done by two boys holding hands, but in a squat position a la Slav "prisiadky."

One can even find the step in some Serbian circles in the *Krajlevo Kolo (King Kolo)* done in both circle and couple formation. But here the refrain is the basic Kolo step (as described in the Kolo article in the Oct. '56 issue).

As for the origin of the step itself . . . who knows? But have you ever watched children at play in any country? Wherever they find a curb or step you will invariably find them exchanging feet from ground to elevation in rhythm . . . this may well be the origin of the "bleking" or "raspa" step. Incidentally, other names for the steps are "Shuffle step," "scissors step," and "the file."

To pursue the subject of dance similarities further, especially for those who might want to use them for quiz programs, here are a few more. The English *Dargason* and the French *Sedany* are identical in pattern, but the French use tambourines and do the step in a slow, sedate manner, while the English version is light and gay.

The Estonian *Sadala Polka* and the Swiss *Drei Lederne Strompf* are other examples. Both tell the story of a quarrel between a girl and her lad with various finger-shaking, ear-pulling, nose pinching figures, and the ultimate final embrace. The Swiss do a schottische chorus, the Estonians a Polka. The Estonians also add a rather interesting figure in which the girl is offered a sniff of a pinch of snuff, which she accepts. She then has a sneezing seizure. *(continued on page 63)*

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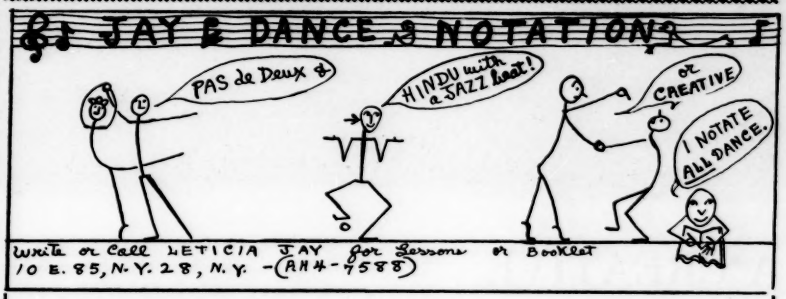
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A CREATIVE DANCE APPROACH FOR TEEN-AGERS

*BY EVE GENTRY**

** The author of this informative article is well-known as a concert performer, as teacher, and as director of a teenage demonstration group.*

The child emerging into puberty is a little like a traveller. He is discovering a new world, and suddenly everything and everyone about him seem changed. His childhood is eclipsed by this new world, looming large and mysterious.

Suddenly there is a new kind of self-awareness. Everything about the self is magnified. As in a dream, the teen-ager feels naked and on display. He or she (from now on we'll refer to the teen-ager as "she," simply because more girls study dance, although the material of this article is applicable to both) is shocked, and somehow proud.

This self-awareness may also be confusing. The teen-ager has left the child's world, but is not really ready for the adult world. She does not know where she belongs or how to act. And so, beneath the guises of glibness, silliness, listlessness and boredom, there runs a torrent of emotions—and a torrent of impatience.

The world moves too slowly. The teen-ager wants to drive time into action. In the maturing body the activity of growth pulsates. It must expand. It must move. And movement becomes the awareness of emergence and the affirmation of being vigorously alive. This movement drive is one of the principal springboards of adolescent dance. And dance, in turn, becomes an effective stabilizer for sometimes uncontrollable adolescent emotions.

Technique and Improvisation

Some aspects of the teen-ager's needs can be effectively solved through the learning of technique. For others we must turn to the additional outlet of improvisation.

Learning technique, according to rules and requirements, makes the student part of a pattern. This gives her a sense of belonging. And the solution of technical problems satisfies need to "let off steam," to get her teeth into something. It is stimulating and satisfying.

But even so, in technique, where so much is ordered and where movement is necessarily directed toward a remote goal, the sense of achievement is not always experienced at once, nor at every lesson. This sometimes becomes demoralizing and weighs heavily on the impatient, young dancer. She can well benefit from a dance experience that sets her free. This is where improvisation plays its role.

Contrary to frequent misconception, there is nothing haphazard about improvisation. It is a disciplined means toward creative thinking and action. It must always have an aim. Freedom, which is inherent in improvisation, exists only when there is an aim. It frustrates a student when you tell her to dance "whatever she feels."

Photos by Bruce Gentry

At right: Miss Gentry teaches a class at Indian Hill Music Camp, while Edith Jerell and Penny Frank "pierce the air" with their jumps.

At left: Motivated by specific objects, members of a teenage class improvise. l. to r., Nechema Rosenbaum, Marcia Rudy, Lis Israels, Helen Braumiller, Priscilla Frank.

Within all adolescents there are deep sources of imagination. Although these wells-of-imagery often seem inaccessible, they can, in most cases, be reached. They can be liberated into constant and rich creativity. As a teacher, I try to help the child discover her own well-of-imagery, to nourish her imagination, develop and release it in creative movement—that is truly a student's own movement, and that springs honestly from her innermost self.

The Pulse of Things

All movement originates in emotion. If we had no emotion, we would not move. We move because we feel, we desire.

There are numerous ways of stimulating students into honest expression of emotion. They should first be prepared for a way of working that will help them function freely and productively. Do not ask them to display their ability in any way. They should banish all notions of dancing for approval or show. They should be made to understand that the studio is a place of discovery. What they do is for themselves, for their own experience. They are learning about themselves.

In exploring the relationship of emotion to movement, we find that the first manifestation—the first barometer of emotion—is an inside one. It is the heart beat or pulse. And as the body responds to the rhythms of the heart and to its tempo, a movement quality results.

When we are sad or depressed our heart beats slowly. We feel our muscles sag. Movement comes slowly. In fear our heat beats rapidly and unevenly. Our muscles tremble. We hold our breath. We contract in the middle. In elation there is a different quickening of the heart beat. And the movement response is quite the opposite from that of fear.

The heart beat reflects emotion. I use it in my teaching methods to clarify and discover characteristics and qualities in people and in situations.

Objects and Springboards

I use the word "pulse" in helping my student seek the essential quality of things other than human emotions. For example, when they are using objects or textiles as springboards for improvisation, I ask them, "If this object had a heart, what would its pulse be?"

I use this analogy not in a mystical sense, but as a practical way of getting at the basic characteristic of an object so that it can be understood and used creatively in movement.

I bring fabrics to class. I have students feel a piece of velvet. It is soft, but firm and weighty. It is deep, quiet and sure. It has a strong, steady pulse. Its color or pattern may add a rhythmic counterpoint. But its basic quality is strength and steadiness. This is the quality of movement improvisation it will engender.

In contrast, a piece of metallic cloth will be found hard, crisp, glittery. Its pulse is strong and sharp. Silk will be found soft, yielding, thin, limp. Its pulse is light, weak, perhaps uneven. What a wide range of movement can come from three simple pieces of fabric and the three pulses they contain!

Objects are a vast source of imagery for movement qualities. Any object can be used: a leaf, a twig, a pencil, a rubber-band, a drum, a jewel, wood, cloth, glass, metal, anything and everything. I've seen a student improvise deftly on the light, staccato, vertical quality of a bobby-pin. A large, oval carving-board has become the inspiration for a study of classic beauty that made us think of a figure on a Greek bas-relief. Yet it was in no way representational. And, in a poignant improvisation, another student has well used the qualities and pulsations of a candle burning itself out.

Space Awareness

Space, that most basic element of dance, is ever-elusive. It changes the moment things around it change, or when anything enters it.

When I begin a class in space awareness, I have the students examine the

(over)

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(continued from page 55)

room in which they are about to work. I have them note its shape, size, dimensions. And they become aware of the texture of its walls, floor, ceiling, and all it contains. From these elements will later be derived the quality of the room. Within its confines they will later do experiments in direction, focus, and finally, form.

Since space is not palpable, imagery must be stimulated in learning how to relate to it. One basic space improvisation that I have found effective is called "The Walls." I ask the students to imagine a wall of a given space and dimensions moving toward them. They are free to carry the image from there. The dance movements that result are those of the body reacting to space, space overpowering and space releasing. Emotionally, the qualities of apprehension, mounting tension, suspense, climax and relief are among those called into play.

In another space study, I have the student sit still and imagine a door behind her. The emotional implications of this idea motivate the dance action. Each student moves in accordance with her own associations and imagery. For one the resulting movement may be a rushing staccato across the floor. Another may evolve a rising and falling pattern. Each moves in her own way, yet all achieve a unity in the quality of their concentration, the emphasis on a dramatic focal point and the basic pulse.

Group Improvisations

In group improvisations, the element of cooperation is added to that of self-realization. A favorite group improvisation is one I call "The Tunnel." The idea is that of escaping from a confined space. Before improvising, the students describe the tunnel: where it begins and ends; what it is like; its size and shape; how its ceiling, walls and floor vary; who they are in relation to the tunnel; and why they are trying to get out of it. From this imagery they find their basic group pulse. Within the pulse of the group there may be rushing and sudden stops, falls, sliding, crawling, helping and being helped. The dancers are constantly relating to one another dramatically and in terms of movement. They experience the sense of group dancing.

In selecting springboard ideas for group improvisation, the teacher should keep in mind the size of the group and the general movement quality upon which she wishes to work.

Words and Sounds

Sounds, words, and finally music, all play a strong role in motivating movement. I have the students begin by creating vocal sounds—not familiar words, but simple words with different qualities. For example, they take the sounds of different letters and repeat them in a hard way, a soft way, a quick way, a sustained way, always being aware of their special qualities. Then they make up sounds and words.

From word and vocal sounds they can listen to other sounds—those of animals and machines. They listen for their special quality and range. Then they listen to instruments, individually and in groups. From this they can graduate to music and learn to use it creatively.

Self-Evaluation

Often one group works while another watches. Then there is the experience of seeing as well as doing. Watching becomes a participation. It is as absorbing as doing. Pupils develop a mutual respect for quiet and concentration. They enjoy seeing their fellow students grow and are ready to help one another in either technical or free movement ideas.

Students enjoy describing what they have experienced in an improvisation, especially when they feel they have discovered new movement for themselves. And they are equally eager to point out movement growth in a fellow student.

Their critical judgment develops with surprising quickness. The exchange of experiences and criticism is in good heart. They soon learn that making mistakes is part of the process of learning. And along the way, they lose their fear of making mistakes in front of others. They are able to see their mistakes without experiencing any loss of self-esteem.

Free from anxiety, they are free to move, to rid themselves of stereotyped movement, of bad habits. They are at last ready to dispense with the old cliches, the borrowed movements, the "safe" way of expressing a thing. It is wonderful to see the person emerge through the experience of movement discovery.

Back to Technique

Improvisation gives students a better insight into their technical needs and into the real meaning of technique. When their desire for freedom is satisfied through improvisation, they become eager to accept the restrictions imposed by technique.

(over)

EILEEN O'CONNOR

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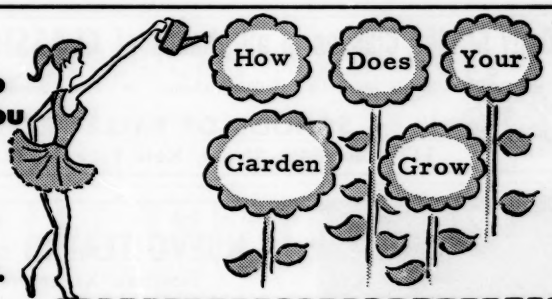

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DANCE FOR TEENAGERS

(continued from page 57)

But to drive them by an unswerving technical approach is to kill their spirit, without which even technique does not work.

And so I find that imagery can be helpfully brought into the technique class in many ways without losing the emphasis on technique. Students respond well to an idea that I call "Key Movement Development." In it I start with a given problem in technique, let us say, a slow fall. The first student works out the fall. The class learns it. The second student devises a recovery from the fall. All, again, learn it. The third student may do a turn into the fall. The fourth, a sequence in space that moves out of the recovery and back into the preparation for the fall, thus completing the sequence.

In another approach the instructor develops a technical sequence in a fairly long phrase. After learning it, the students do their own variation on the theme. The theme and variations are then repeated. The repeats can be varied in direction, space, form and rhythm.

When the theme and variations are set, the movement can be "staged." That is, the dance room can be made into a stage, with each person assigned to a place of entrance and exit. The object is to relate the newly-learned movements to the stage space and to the other dancers in such a way that they point up to the quality and style of the movement idea. Very often by dancing their technique in this way, the students will work much more intensely on a specific technical problem.

Another way of enlarging the range of technique is in a follow-the-leader device. The instructor leads off with a simple movement, the students following. The instructor continues to lead, developing the basic movement idea technically, rhythmically, spatially.

In improvisation, the teacher should refrain from demonstrating, for this inhibits the students. But in a technique class, judiciously used demonstration by the teacher may often prove to be inspiring.

Through the dual approaches of technique and improvisation, the adolescent can be constantly made to feel herself moving toward a goal—growing, simultaneously, stronger and more free. She learns to search her world with confidence and faith that in it there is a place for her.

THE END

TALK OF THE TRADE

By TONI HOLMSTOCK

On Dec. 1, ART TEEN SPORTSWEAR will have their latest recital catalogue available for mailing. Many new ideas are stressed in it for Baton, Ballet, Character, and Modern types of dancing. Their new fringe and sequin costumes have a true theatrical appearance, and should meet the recital needs of many teachers.

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Danny Hoctor of DANCE RECORDS, INC. is now distributor for BOGEN RECORD Players, the latest thing on the market for dance schools. This 4-speed player has perfect speed control. It has an automatic arm lift which enables one to stop a record at any point and continue at the same point. It is also excellent for recording on tape.

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Don't forget DANCE Magazine's yearly calendar which, as usual, is both attractive and an excellent way to say "Season's Greetings." Another item for the collector is our new selection of Souvenir Programs. These include the Royal Danish Ballet, "Tanec" — the Yugoslav Nat'l Folk Ballet Carmen Amaya & Co., Dance Theatre-Berlin, and Jose Greco & Co.

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Your old friend CALIFONE CORPORATION introduces its new 1957 "Commander" sound system. It is completely portable, featuring a high-fidelity amplifier. The sound unit is attractively housed in an all-metal enclosure, equipped with spring actuated, rubber feet, completely eliminating groove jumping.

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This is your issue for intelligent, pre-Christmas shopping. There are many items the dance-minded person will cherish. Here you can find dance wear, books, Christmas cards, trinkets, pictures ranging in price from 25c to $500. And, by all means, remember the most lasting gift for the year is a subscription to DANCE Magazine.

•

We were very happy to spend the weekend at Columbia, S.C., at a two-day DEA Convention where we met with our friends from ALGY, ART TEEN, BEN & SALLY, DANCE MART, DAZIAN'S, KALMO, KIMBO, SELVA, and H.W. SHAW.

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teacher says...

CHOREOGRAPHY BY ???

Where are the choreographers of tomorrow to come from? It is becoming evident that there is more interest in ballet and that more good dancers are being produced than ever before. Never have we had so many good teachers — teachers striving continuously to improve their methods in order to produce strong dancers but — there is still much neglect in giving students the opportunity to work with the art of choreography.

This brings us to the realization that those teachers themselves have not developed their own talents along choreographic lines. Too many of them fail to do anything original in their school performances, relying solely upon simplified versions of classic ballets and variations from those ballets. Or they present dances which they have learned at dance conventions, dances originally created by the convention teachers for their own pupils, which are not necessarily suited to the pupils of the teachers who finally use them. The teachers who rely on this convention material must adapt the work to the abilities of their own dancers, and in so doing they often have to work as hard as they would have had to do had they selected their own music and used their own ideas in the first place. Many teachers have neglected their own creative efforts for so long that they are afraid to attempt anything original. Even in their classes they give the same combinations over and over.

In the Academy of Ballet in San Francisco, we follow a plan which we feel overcomes this weakness in the teaching field. Though standard exercises and combinations are given in all grades, from the third grade upward original combinations are created at all times. Commencing in the third grade (our Intermediate A class), in addition to standard adagio combinations, one newly composed adagio is given every lesson for two weeks, and in addition to standard allegro combinations, two impromptu ones are given every other week. These combinations are repeated only for four classes in order to allow the students to get command of them. In the fourth grade (Junior Advanced), the same plan is followed, so that every new combination is performed only for three to six lessons in order to give the students the ability to adapt their minds and muscles to ever-changing combinations of steps. In the professional preparatory class, from one to two new adagio and from three to four new allegro combinations are given every day. Thus the teachers keep their work fresh and creative and the students learn to grasp new ideas and rhythms quickly. In this way, the dancers become aware of the fact that each new ballet step is comparable to a word, and that by putting together various steps, as by combining beautiful words, inspiring phrases and even ballets may be created.

As our students progress, they are given the opportunity to develop their own creative abilities. The junior advanced pupils are encouraged to compose combinations and their teacher selects the best of these to be performed by the entire class. There is a workshop for the professional preparatory group, and once a week these young dancers have a session in which they learn ballets created by their own members. If any of these are worthy of presentation to the public they are costumed and shown in private concerts.

Norman Barr

This is a plan which schools in other parts of the country might well follow. Many teachers might find that they have a hidden well of talent waiting to spring forth. The famous Ballet Rambert of England was developed in this way, and we know it to be one of the most versatile companies in existence. The public will find much more to interest it in an evening of ballets created by various choreographers than if only one choreographer's work is shown.

If this plan is to be carried out successfully, another weakness in the American system of teaching ballet must be overcome—that is the tendency to regard technique as the only branch of ballet that needs to be stressed, thus neglecting the teaching of pantomime and character work. The dancer who knows nothing but technique can never create a story ballet, and though we do not belittle the abstract ballet that is so much in evidence today, it is our opinion — backed by history — that ballet reaches its highest form when it tells a story.

In addition to learning to dance, it is to be hoped that the potential choreographer will be wise enough to study music and literature and history, for dance is a dependent art and it can best grow through the education of its students in other forms of art as well.

Carolyn Parks
San Francisco, Calif.

Ed.: Dance teachers are cordially invited to contribute their ideas to "teacher says."

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STAMPS

(continued from page 41)

CHECKLIST OF DANCES AND DANCERS ON STAMPS

AFGHANISTAN:
#RA11, Two girls dancing
BELGIAN EAST AFRICIA:
#52, Mututsi dancer
BULGARIA:
#355, Athletic dancing
#413, Folk dancers
BURMA:
#103, Dancer
CAMBODIA:
#1, Apsaras
#C1, Kinnari
CEYLON:
#307, Kandyan dancer
DUTCH INDIES:
#228, War Dance of Nias Island
#229, Legong Dancer of Bali
#230, Wajang Wong, Dancer of Java
#231, Padjoge Dancer, Southern Celebes
#232, Dajak Dancer of Borneo
#B10, Dancers
#N5, Javanese Dancer
#N6, Javanese Puppet Dancer
#N9, Sacred Dancer of Jokyak Palace
#N38, Menari Dancer of Amboina
FRENCH INDIA:
#212, Apsaras
FRENCH WEST AFRICA:
#36, War Dance
GERMANY:
#10N86, Dancing girls
#10N165, Dancing couple
#10N210, Dancers
INDIA:
#211, Nataraja
INDO-CHINA:
#167, Apsaras Celestial Dancer
LUXEMBOURG:
#B91, Dancing procession in honor of St. Willibrord
MADAGASCAR:
#269, Southern Dancer
MANCHUKUO:
#137, Dragon Dance
#147, Women of five races dancing
MEXICO:
#861, Michoacan Indian Dance
#C187, Oaxaca Dance
#C195, Dance of the Half Moon
MONTENEGRO:
#2N37, Folk dancing at Cetinjie Monastery
#2N38, Eagle Dance
#N240, Moslem Wedding Procession
PAPUA:
#100, Masked Dancer

POLAND:
#521, Boys and girls dancing around globe
ROMANIA:
#702, Folk Dance
#784, Boy and girl dancing with flag
#785, Boys and girls dancing around globe
#796, Orchestra and dancers
#940, Dance in local costumes
#946, National dance
RUSSIA:
#705, Physical culture
SARAWAK:
#185, Dayak dancer
SAMOA:
#183, Samoan dancing party
SWITZERLAND:
#B202, Valaisan Polka

THE BLEKING STEP

(continued from page 53)

There are of course many others, but we'll leave them for another time. The point we mean to make is that while all of these dance steps are basically the same around the world, the dances in which they are used all bear native characteristics of the country in which they are done. It is these differences of style that make them interesting and distinguishable from one another. Dave Rosenberg of Washington, D. C., one of this country's leading folk dance teachers, says in his booklet "Folk Dancing with a Purpose" . . . "This country has been referred to as a cultural melting pot; let's not let the dances we learn become a hash in which the subtle spices of tradition are indistinguishable" . . . to which we say, Amen. *THE END*

EIRYO ASHIHARA, Tokyo journalist touring the U. S. at the invitation of the State Department, is the author of six Japanese books and many articles on the dance. Interested in learning about the U. S. entertainment world and its dance schools, he is shown above with Madame Halina, whose ballet school in Elmira, N. Y. was among those visited last month.

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IN THE MAILBOX

(continued from page 12)

To Whom It May Concern:

Schools, P.T.A., Adult Education, Settlement Houses, Religious Groups, Recreational Departments, Youth Organizations, and Private Clubs most certainly wish to be as conscientious in selecting teachers of dance as in choosing teachers in any other field. Just what constitutes a qualified teacher of dance? The National Council of Dance Teacher Organizations respectfully submits the following suggestions in the hope that they will prove of help in the quest for the proper teacher.

Look for:

1. *A teacher who regards the teaching of dance as a profession and an art, and not solely as a money-making proposition.*

2. *A teacher with training in the specific field of dance involved.* A background of modern or tap is no preparation for teaching ballet or ballroom, nor does a successful career as a professional dancer automatically guarantee equal success as a teacher.

3. *A teacher with experience in the particular type of teaching under consideration:* large classes, small classes, fundamental work, advanced work; and with ballroom teaching, a knowledge of social usage and customs so that problems of etiquette may be resolved. It would be well to observe the teacher under consideration conduct a class, and to obtain information from former and present pupils.

There are many good teachers of dance in the United States: some are members of dance teacher organizations and some are not. It is easier to obtain information on those who are members through the secretary or other officers, and from fellow members.

If the organization involved has strict entrance requirements, both professionally and ethically, members thereof should then *be expected to* possess superior qualifications. However, membership in an organization should not distract the seeker after a teacher from above items: 1, 2, and 3.

It should also be kept in mind that, although a qualified teacher might possibly offer his services at a low price, it is wiser not to make a choice based solely on financial considerations; for cheap lessons may well cost too much in the long run.

The National Council of Dance Teacher Organizations
Catherine M. McVeigh, Chairman

Dear Editor:

Congratulations on the cover of your November issue. You have had stunning covers, artistic covers, distinguished covers — and yet, humans being what they are, two earnest little girls evoke a letter whereas one keeps one's admiration for their elders to one's self.

The whole issue is stimulating in the best DANCE Magazine tradition. . .

Abner A. Miller
Board of Public Ed., Phila., Pa.

Dear Editor:

I was very surprised to read about Toumanova's appearance in several South American countries. According to what was written by your Chilean correspondent, they were very poor and hardly worthy of being written about at all. This doesn't seem possible to us here in Mexico, where we have just seen her in three very successful recitals. These were complete sellouts. The dancing by itself seemed so perfect and inspired to me, that it even erased what mistakes were made by the orchestra. . .

That is why I am curious to find out exactly what your reviewer meant by his ironic comments. *Christina Munoz*
Mexico, D. F.

Ed.: Our Chilean correspondent, having expressed his disapproval of Miss Toumanova's excessive mannerisms in earlier issues, was being what he thought was restrained when he said "programs were worse than ever, reaching a level that simply has to be seen; otherwise this picture might well be disbelieved." Opinions naturally differ on reactions to performers and performance, and we believe Miss Munoz has a right to hers, as has Mr. Ehrmann-Ewart to his. THE END

American concert dancer Shirley Broughton provoked considerable controversy and interest with the Sept. 11 premiere of "Concerto per Ballerina e Orchestra" at the Venice Festival of Contemporary Music. L. to R. above, Conductor Fabien Sevitsky, Festival Director A. Piovesan, Miss Broughton and Riccardo Malipiero, composer of the commissioned score.

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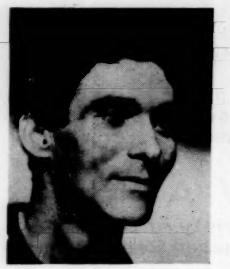
See page 87 . . .



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LUCIAN

(continued from page 36)

what a dancer should be like

"I wish now to depict for you in words what a good dancer should be like in mind and in body. . . He should be retentive of memory, gifted, intelligent, keenly inventive, and above all successful in doing the right thing at the right time; besides he should be able to judge poetry, to select the best songs and melodies, and to reject worthless compositions. What I propose to unveil now is his body. . . It must be neither very tall and inordinately lanky, nor short and dwarfish in build, but exactly the right measure, without being either fat, which would be fatal to any illusion, or excessively thin, for that would suggest skeletons and corpses.

"To illustrate, I should like to tell you about the cat-calls of a certain populace that is not slow to mark such points. The people of Antioch, a talented city which especially honours the dance, keep such an eye upon everything that is done and said that nothing ever escapes a man of them. When a diminutive dancer made his entrance and began to play Hector, they all cried out in a single voice, 'Ho, there, Astyanax, where is Hector?' On another occasion, when a man who was extremely tall undertook to dance Capaneus and assault the walls of Thebes, 'Step over the wall,' they said, 'you have no need of a ladder!' And in the case of the plump and heavy dancer who tried to make great leaps, they said, 'We beg you, spare the stage!' On the other hand, to one who was very thin they called out: 'Good health to you,' as if he were ill. It is not for the joke's sake that I have mentioned these comments, but to let you see that entire peoples have taken a great interest in the art of dancing, so that they could regulate its good and bad points.

"The dancer must be agile and loose-jointed and well-knit, so as to bend like a withe as occasion arises and to be stubbornly firm if that should be requisite. That dancing does not differ widely from the use of the hands which figures in public games—that it has something in common with the noble sport of Hermes and Pollux and Heracles, you may note by observing each of its mimic portrayals.

"Herodotus says that what is apprehended through the eyes is more trustworthy than hearing, but dancing possesses what appeals to ear and eye alike. Its spell is so potent that if a lover enters a theatre he is restored to his right mind by seeing all the evil consequences of love; and one who is in the clutch of

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grief leaves the theatre in brighter mood, as if he had taken some potion that brings forgetfulness and surcease from sorrow and anger.

perfect in every point

"The dancer should be perfect in every point, so as to be wholly rhythmical, graceful, symmetrical, consistent, unexceptionable, impeccable, not wanting in any way, blent of the highest qualities, keen in his ideas, profound in his culture, and above all, human in his sentiments... In fact, the praise that he gets from his spectators will be consummate when each of those who behold him recognizes his own traits, or rather sees in the dancer as in a mirror his very self, with his customary feelings and actions. Then people cannot contain themselves for pleasure, and with one accord they burst into applause, each seeing the reflection of his own soul and recognizing himself. That Delphic monition 'Know thyself' realizes itself in them from the spectacle, and when they go away from the theatre they have learned what they should choose and what avoid, and have been taught what they did not know before.

defects: senseless movement

"Now that I have spoken of the strong points of dancers, let me tell you also of their defects. Those of the body I have already set forth; those of the mind you will be able to note with this explanation: Many of them, through ignorance . . . exhibit dreadful solecisms in their dancing. Some of them make senseless movements that have nothing to do with the harp-string, for the foot says one thing and the music another. Others suit their movements to the music, but bring in their themes too late or too soon, as in a case which I remember. A dancer who was presenting the birth of Zeus, with Cronus eating his children, went off into presenting the misfortunes of Thyestes because the similarity led him astray. And another, trying to enact Semele stricken by the thunderbolt, assimilated her to Glauce, who was of a later generation. But we should not condemn the dance itself . . . on account of such dancers; we should consider them ignorant, and should praise those who do everything satisfactorily, in accordance with the regulations and rhythm of the art.

bad taste

"As in literature, so too in dancing what is generally called 'bad taste' comes in when they exceed the due limit of mimicry and put forth greater effort than

(over)

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LUCIAN

(continued from page 67)

they should; if something large requires to be shown they represent it as enormous; if something dainty, they make it extravagantly effeminate, and they carry masculinity to the point of savagery and bestiality.

exaggerated mimicry

"I once saw a dancer who until then had been in high esteem, as he was intelligent in every way and truly worth admiring; but he wrecked his fortunes upon an ugly bit of acting through exaggerated mimicry. In presenting Ajax going mad after his defeat, he so overleaped himself that it might well have been thought that instead of feigning madness he was himself insane, for he tore the clothes of one of [the musicians], and snatching a flute . . . with a vigorous blow he cracked the crown of Odysseus; if his cap had not borne the brunt of the blow, poor Odysseus would have lost his life through . . . the crazy dancer. The pit, however, all went mad with Ajax . . . for the absolutely unenlightened took no thought for propriety and could not perceive what was good or what was bad, but thought that sort of thing consummate mimicry, while the politer sort were ashamed of what was going on, but instead of censuring [it] by silence applauded to cover the absurdity of the dancing, although they perceived clearly that what went on came from the madness of the dancer, not that of Ajax. . .

"The thing caused some to marvel, some to laugh, and some to suspect that . . . he had fallen into the real ailment. The man, once he had returned to his sober sense, was so sorry for what he had done that he really became ill . . . and was given up for mad. He showed his repentance clearly, for when asked to dance Ajax once more, begging to be excused, he said 'It is enough to have gone mad once!' His antagonist and rival, when cast in the same role, enacted his madness so discreetly and sanely as to win praise, since he kept within the bounds of the dance and did not debauch the histrionic art."

In conclusion, Lucian, through his spokesman Lycinius said:

"These are but a few out of manifold achievements and activities of the dance, and I have given you a glimpse of them in order that you may not be highly displeased with me for viewing them with ardent eyes. If you should care to join me in looking on, I know that you will be wholly enthralled. . ." *THE END*

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IN THE NEWS

DANES GETTING AROUND: Influence of the Royal Danish Ballet is becoming world-wide, not only because of the group's tours abroad, but because "graduates" are joining other co.'s. Toni Lander and Flemming Flindt (above) are currently with London's Festival Ballet; Erik Bruhn is a Ballet Theatre star; and in far-off New Zealand Kirsten Ralov's brother, Poul Gnatt, heads a nat'l. co.

Esta McKayle

STAR OF REACTIVATED CO.: Donald McKayle (above) has reassembled his concert group, which was scheduled to appear at the Hunter Coll. Playhouse in N.Y.C. on Nov. 24. Program featured "Her Name Was Harriet" (based on the life of Harriet Tubman, leader of the "underground railroad"), "Games," "Nocturne" and "Four Vignettes."

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We have already discussed you, your subject matter and your music. I shall assume that you are now standing in the middle of a rehearsal hall with tap shoes on your feet, ideas in your head and music and accompanist at the piano. The floor around you looks very bare and your reflection in the mirror is motionless.

This is always the worst moment in making up a dance. Once you break this hard shell of inactivity you will begin to gather momentum and discover that you have done most of the hard work before arriving at this point. This means that you know what sort of a dancer you are, what sort of a dance you want to do and what music lends itself most equably to an expression of both these factors.

You ask the pianist to begin playing and you start to dance. Don't try to do finished steps and phrases. Just move around in easy steps — walking steps if you like. Become completely familiar with the melodic and rhythmic accents of the music you have selected. As you do this you will invariably find sections of melody or rhythm which will ask for special movements and sounds from you, in keeping with your overall concept. By "overall" I mean that you have already determined whether the dance is to be in a linear or circular or diagonal pattern; whether it is to emphasize high steps or low steps, flowing movement or sharp, separate phrases. Within this framework you will now find, if you listen carefully and keep moving around, that you begin to do specific steps, or at least the outlines of them, at certain moments in the music. This must be done consciously and not by hoping for a lucky accident — but it does happen.

You may find that after having chosen a step for a phrase you are led to other steps for that particular part of the dance. Go right ahead — a dance doesn't have to be made up from the beginning. You

Choreography for Tap Dancers, Part III

BY PAUL DRAPER

may find it easier to start at the ending or the middle. Just be sure to remember where you are.

When you have a few such moments, begin to think of connecting them. If a step has carried you upstage and stage right, don't forget that sometime you have to move out of there and go someplace else.

If you have a nice idea for your finish and it finds you downstage left you might do well to leave it there. There's no law that says a dance must end in the center of the stage.

In any event, to move from one part of the stage to another you must dance the distance and it is here that many dancers find themselves in trouble. Here are some general principles.

Rhythmic Progression

Suppose that one of the steps that fits a high spot is in a fast double time rhythm. You can lead into it in one of several ways. 1). Begin with quarter note taps, change to the familiar sixteenth and dotted-eighth pattern, then to a phrase of triplets (twelve eighth notes to the bar) and so into the double time of straight sixteenth notes. 2). Reverse this sequence beginning with the triplet phrase. 3). Begin with a series of large movements in half notes with no tap sounds in between and then suddenly begin the double time.

Select one of these patterns, don't just do a step and follow it with another step.

If one of your high points is an exciting syncopation it is best to lead up to it with a series of off-beat accents that prepare the ear for what is going to happen. At the end of a syncopated phrase be sure to reestablish a down beat — even if it is a very simple step — for long enough to relax the listening ear so it can appreciate what went before.

If a high point is a series of jumping turns with a flourish of grace taps before each step, it is valuable to do some sort of steady rhythm before you begin — preferably in a straight line. Conversely, in coming out of a spin a series of steps or jumps in a straight line is more effective than a turning step. Don't forget that the eye and ear of the audience can only absorb and retain so much. Most dances are far more complicated than they need to be.

Silence

Don't be afraid to accent a rhythm by absolute silence beforehand. It is often very effective to do nothing at all for a bar before a step. Don't move and don't make a sound, then enunciate a short step with decision and pause again. A rhythmic pattern that might well be lost in a shuffle will stand out when it starts from nothing.

Bass or Melody

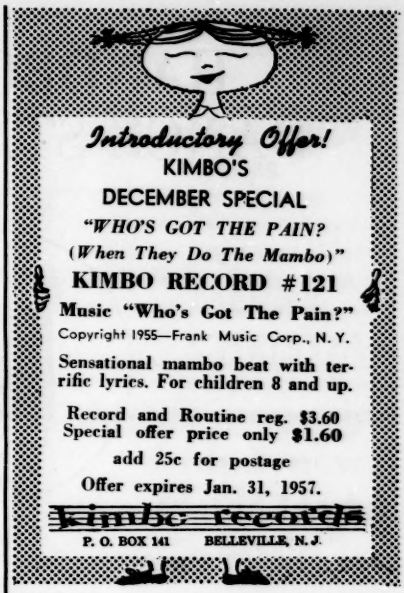
You can make up steps to either one. You can reinforce a subtlety of tune or rhythm in your accompaniment or you can follow a strong lead of the same. Make sure that you know when you change from one to the other and try to do steps that will indicate your knowledge.

Steps Versus A Dance

As we have mentioned many times in these articles, a dance is made of a series of steps, but a series of steps don't make a dance. So try to resist the temptation of doing a step just because it is a good step. Be sure that you lead up to it and away from it in sound and movement so that an audience is prepared and will not forget. Above all, no step — no matter how spectacular — should ever be done if it bears no relationship to the dance as a whole.

Now all this may seem very sparse and insufficient. Perhaps you are thinking or even complaining that I haven't told you exactly what music, what steps, what stop time, what high points, what part of the stage and when. It's true, I haven't. If you're going to choreograph your own dances nobody can teil you these things. The best thing about being born human is that you can remember, think, dream and act.

THE END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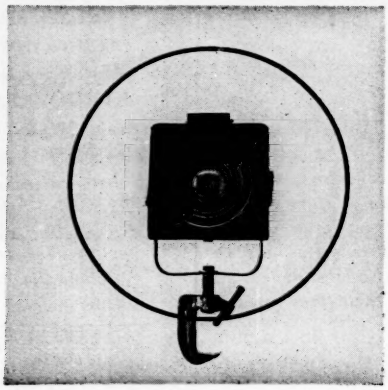

BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING MISCELLANY

Floodlight

Another lighting instrument that is often found in auditoriums is the *floodlight*, often called an *olivette*. This kind of light is simply a big box with one side open and a large high-powered (500 to 2000 watt) lamp. The inside of the box is painted white or aluminum so that it can reflect as much light as possible.

Floods are usually found mounted on top of a standard and sitting in a corner backstage, which is exactly where they should be, as far as I am concerned. Since they are little more than a bare bulb they illuminate everything and spill light all over the stage and draperies, and usually into the auditorium too. Given a great deal of time and patience it is possible to mask them down so they don't spill, but then they don't give much more light than a two-battery flashlight.

Actually I'm being very unkind. The *floodlight* does have some uses (and the standard on which it is mounted can always be used to mount a spotlight). My primary objection is that it is uncontrollable light, but sometimes this is an advantage: 1) It is excellent for lighting a sky drop or a painted scenic drop since it produces an even sheet of light. If several floods can be hung on a batten in front of the drop the results will be quite good, especially if all of the other lighting instruments are focused carefully so that they do not cast shadows onto the drop; 2) where there are no borderlights they can be used in the wings or overhead to flood the stage with a dark blue or red or whatever color you may want; 3) floods can be mounted on overhead battens for *backlighting* simply by focusing them downstage, and will give the stage and the dancer a fine third dimension; 4) and they make awfully good work lights.

Foots and Borders

Footlights and borderlights vary in design from a tin trough with bare bulbs mounted in porcelain sockets, to compartmentalized strips of *reflector lamps* with glass rondels. Some are permanently installed in theatres and permanently wired to their own dimmerboards; others are completely portable. The footlights are used for the curtain light or, glowing dimly during the ballet, to add a color value to the costumes and scenery.

Foots and borders are usually wired in three or four circuits so that each color circuit can have its own dimmer or switch. The primary colors (red, blue and green) are the most practical colors to install, because by mixing them in various combinations and intensities any color of the rainbow can be produced. Unless they are used very dimly, however, they make shadows on the backdrop and distort the body and costume of the dancer because of their "unnatural" angle. To get more intensity of light many footlights have red, white and blue circuits. White footlights are rarely of any value, except as a fourth circuit, and should never be used at full brightness.

Borderlights, too, are most practical if they are equipped with red, blue and green colors. Since blue is the least powerful of colors it is wise to use bulbs of double intensity (or twice as many) in the blue circuit. This is especially true for the borderlights that are farthest upstage. These borders are most often used to illuminate the sky drop, which is usually a shade of blue.

The type of foots and borders that use colored bulbs are very weak. A sky drop must have a stronger source of light. They do very well for foots, however, since they are appropriately dim.

If there are few spotlights available, and most of the illumination has to come from the foots and borders with just enough spotlights to provide accent and form, remember that white light from a bare bulb is most unattractive. Try instead to mix colors to arrive at a tint. In the "Spit and Scotch Tape School" of lighting there are various methods of arriving at an attractive tint. If there are no dimmers it may be necessary to unscrew many of the bulbs, or replace them with other colors, or tape gelatine over the face of the trough. If dimmers are available, however, it is not difficult at all, and each number can use a different tint for great variety.

If you have a few spotlights and the only available dimmers are permanently wired to the foots and borders, it's quite simple to decide which circuits of the foots and borders you are least likely to use and unscrew all of its bulbs. Then run an extension cord from the spotlight to the footlight or borderlight circuit you have eliminated and the spotlight can be controlled by a dimmer.

If a new auditorium is being built and the lighting budget is limited, it is much more practical to spend whatever money is available on spotlights and a dimmerboard before investing in foots and borders. There's nothing a footlight or borderlight can do that two or three spotlights can't do just as well, and at a fraction of the cost.

Next month: recital problems

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REVIEWS

(continued from page 10)

changes in direction and intricate chain-like foot patterns. The women are gentler and more subdued. Yet they, too, have their virtuosity — the quick shaking of the shoulders and the tiny body bounce that they manage to keep going even while singing.

Particularly beautiful was the unaccompanied *Old Bosnian Silent Kolo* in which both men and women circled with lightning speed while their shoes made a slick-slick sound on the floor and their jewelry clinked with the unison rhythm of their bodies.

In some of the dances there was a tendency toward over-choreography to the detriment of the essential quality. One of these was the Turkish styled *Dui Dui* in which the women sang softly and crossed back and forth. There was also a certain self-consciousness in the pantomimic *Dance of the Komitas,* a male warrior-ritual. And throughout the program, too much emphasis was placed upon mere speed.

A small orchestra provided lively accompaniment. And for special effects there were deep-throated drums and the cherry scratch of a folk fiddle.

Paris Ballet of Lycette Darsonval
Brooklyn Academy of Music
October 16, 1956

In creating her little concert company, Lycette Darsonval, who is an *Etoile* at the Paris Opera, did not really consider the special qualities and limitations of a small group. Instead, she tried to shape her dancers in the image of the Paris Opera Ballet. And she enveloped them in a grand manner that they could neither understand nor express with comfort.

The program began promisingly with the corps of six performing the opening *entrée* of Mme Darsonval's *Divertissement* on excerpts from Gounod. The straightforward academic quality of the choreography was enlivened by the eager youthfulness of the dancers. But when Mme Darsonval and her partner, Gerard Ohn, made their entrance, with formal *révérences* to audience and dancers, the atmosphere changed, never to return.

Throughout the remainder of this work and the three others to follow, one kept wishing that the company would relax and really dance — freely, simply, and with the true elegance that comes from within, rather than being superimposed.

As a choreographer, Mme Darsonval has an orderly sense of structure. But in a dramatic work like her version of *Le Combat* (more familiar to Americans as William Dollar's *The Duel)* she relied too heavily upon static imagery, as though the proscenium were a frame and the dancers pinioned upon canvas.

Mme Darsonval looked elegant as the warrior-maiden in *Le Combat,* and there were moments when her performance was moving. They were usually the quiet moments, when she knelt bathing her face in an imaginary pool or walked simply across the stage. And they led one to believe that her talents lie more definitely in the field of acting.

The company was attractive, and like its Prima Ballerina, impeccably groomed. But the male contingent had the faults one so often sees in French dancers—the bursting jetés retarded in mid-air by a spread lower back; the exaggerated break at the wrists; the undue emphasis on sudden virtuoso passages to the detriment of the dance phrase as a whole.

Although nicely trained, the girls were still in that slightly amorphous stage which preceeds their being moulded by a choreographer with definite esthetic convictions.

The program also contained an impossibly coy version of the *Don Quixote Pas de Deux* and a truncated version of *Sylvia,* Act III.

Accompaniments were on two pianos. Company members were Genevieve Godefroy, Violette Lautard, Alice Bess, Joelle Lancret, Robert Poujol, and Luis Diaz.

Orpheus in the Underworld
The Moon
L'Histoire du Soldat
New York City Center
October 21 and 31, 1956

The selection of Anna Sokolow as choreographer for the New York City Opera seemed to augur well. For Miss Sokolow is an experienced theatre woman and one who is used to working under pressure (a constant threat during the opera's brief rehearsal period). But in two of the three new productions that we saw, she was hampered by the dated Germanic stage concept of director Erich Leinsdorf, scene designer Leo Kerz, and costume designer Leo Van Witsen.

Offenbach's *Orpheus in the Underworld* looked like Germany—1930, and it sounded, in Eric Bentley's translation, like America—1920. Miss Sokolow tried, in her can-can and in her little Grecian love dance, to restore some trace of the original French *opera-bouffe* style. But the dances seemed almost irrelevant. And unfortunately, Miss Sokolow's company lacked the balletic lightness of touch to carry them off.

Carl Orff's *The Moon* was more integrated because Miss Sokolow was allowed to direct as well as choreograph. But she kept the little allegory firmly rooted in reality. And this was perhaps not the wisest approach. For the opera had to do with four men who tended the moon all their lives and finally cut it into four pieces to take to their graves. The theme, plus the unreal slide-projection scenery and periodless costumes, seemed to indicate the need for stylization in the stage direction.

In two instances, Miss Sokolow did move into this range. One occurred at the first moon-hanging, when the dancers reached toward the orb and fell onto their backs in wonderment. And the other was the closing scene with small groups attracted toward the moon as though it were a magnet. These proved to be the opera's most expressive moments.

Miss Sokolow fared best in Stravinsky's *L'Histoire du Soldat*. She worked closely with director, Marcella Cisney, to achieve a tart yet harmonious combination of music, speech, and movement (happily with a minimum of scenic collaboration from Mr. Kerz).

The casting of the two principal roles was inspired. James Mitchell, portraying the soldier, is an unusual performer — forceful, graceful, and articulate. His was the perfect example of stage movement that had the quality of dance without becoming formalized.

The high point of the soldier's journey toward moral self-destruction was his encounter with the Princess. Miss Sokolow devised a duet that was at once seductive and a parody on seductiveness. And Judith Coy as the indolent yet purposeful little girl, danced Miss Sokolow's phrases with wide-eyed charm.

It was interesting to have the Stravinsky and Orff works combined on the same program. Although *L'Histoire du Soldat* is older by twenty-one years, it seemed much more modern, perhaps because it received more sensitive treatment from the artistic collaborators, not the least of which was conductor Jean Morel.

Royal Danish Ballet
Brooklyn Academy of Music
October 28, 1956

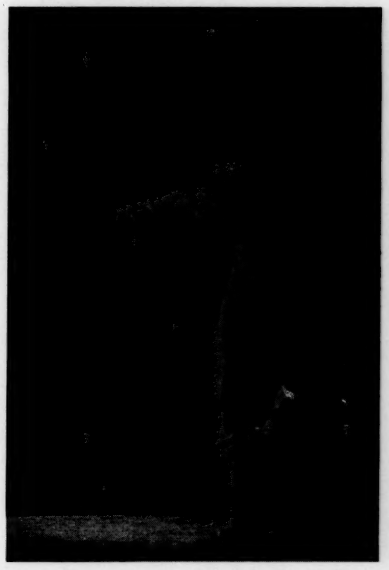
With the first New York presentation of Bournonville's *La Ventana* (restaged by Frank Schaufuss and Hans Brenaa), The Royal Danish Ballet offered an enchanting postscript to its American tour.

It is amazing how the Bournonville ballets grow on one. Like so many of the Romantic master's other works, *La Ventana* had the slenderest filament of a story. And its national (Spanish) flavor was the merest excuse. But the individual dances were strung together like glowing beads, each perfectly formed, each exquisitely inter-related. There is no doubt that the Bournonville works have endured because of their sound dances values . . . and because the Danish dancers preserve these values so sympathetically.

La Ventana began with the ancient device of a mirror dance. But as performed by Mona Vangsaa, with Vivi Thorberg as her mirror image, it was more than an amusing technical device. It radiated the exultation of a young girl in love, communicating with herself in the quiet of her room.

And even without the usual Bournonville mime, each of the variations that followed added to the total dramatic image. There was a strong and vital solo for Fredbjorn Bjornsson. Henning Kronstam, Inge Sand, and Kirsten Ralov were given a pas de trois full of the wonderful Bournonville contrasts — brilliant tours jetés and jumps for the man and fleet terre-à-terre passage for the girls. Miss Ralov performed with special radiance. And Mr. Kronstam seems to grow and develop almost before one's eyes.

The all-Bournonville evening also included *La Sylphide* and the third act variations from *Napoli* . . . all danced with the added élan of a company concluding a highly successful tour. *(over)*



Pierre Lacotte, formerly of the Paris Opera Ballet and of his own co., Ballet de la Tour Eiffel, is guest artist with the Metropolitan Opera Ballet this season.

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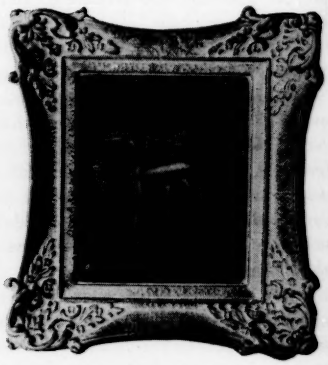

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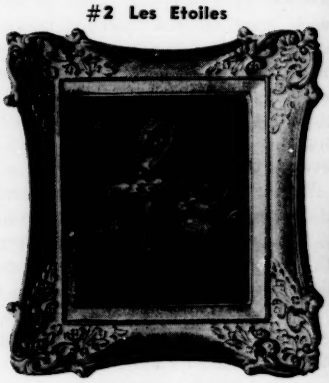

#4 Corps de Ballet

(continued from page 75)

SOIREE, a ballet by Zachary Solov
Metropolitan Opera
November 2, 1956

Zachary Solov has reworked *Soirée,* his bouquet of balletic divertissements. He has pared away most of the little choreographic curlicues that robbed his ballet of stylistic unity last year when it was premiered by the Metropolitan Opera. But in so doing, he has placed a greater burden upon his featured dancers, Mary Ellen Moylan and Pierre Lacotte. He has left it up to them to devise a flavor of their own, one not inherent in the blandness of the choreography.

Miss Moylan more than rose to the occasion. She wittily combined a Romantic body line with a contemporary dynamic. The arms were stylized, the shoulders low and soft, the foot delicately curved upward in arabesque. Yet on her face there was a perky half-smile, and her solo before a group of male admirers was playful and keenly alert in its sharp turns and daring flights into her partners' arms.

Pierre Lacotte, formerly of the Paris Opera Ballet, made his American debut in *Soirée.* Unlike Miss Moylan, he was not successful in giving his role a personal stamp. The grands jetés and entrechats of his solo; the solicitous poses of his partnering; were all executed with dignity and a restraint not usually associated with French trained male dancers. But his shaping of a musical phrase smacked of the classroom. There was too much accentuation of the beat to the detriment of the full swell of the phrase.

In secondary roles, Margaret Black and Vitorio Korjhan were both excellent choices — clean, sharp, energetic. And the ballet as a whole was executed with youthful spirit.

But, as before, it was Cecil Beaton's hotly colored costumes glowing before an adamantine sky that set a note of theatrical chic. The same chic motivated Benjamin Britten's orchestration of the Rossini music. Mr. Solov has still not reached it in his choreography. *(more next month)*

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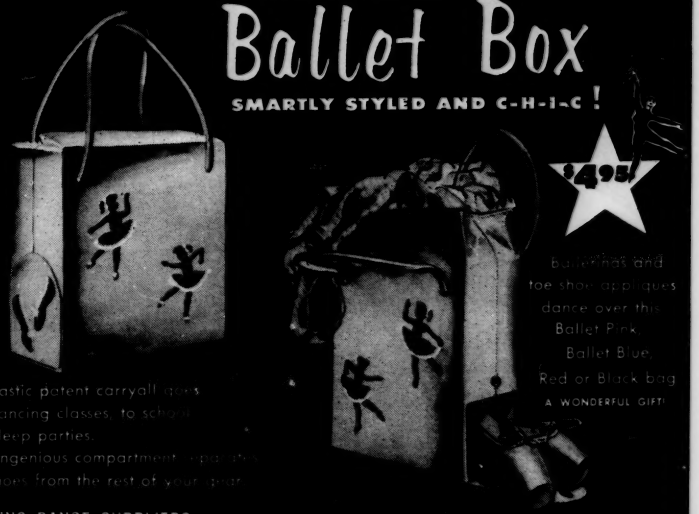

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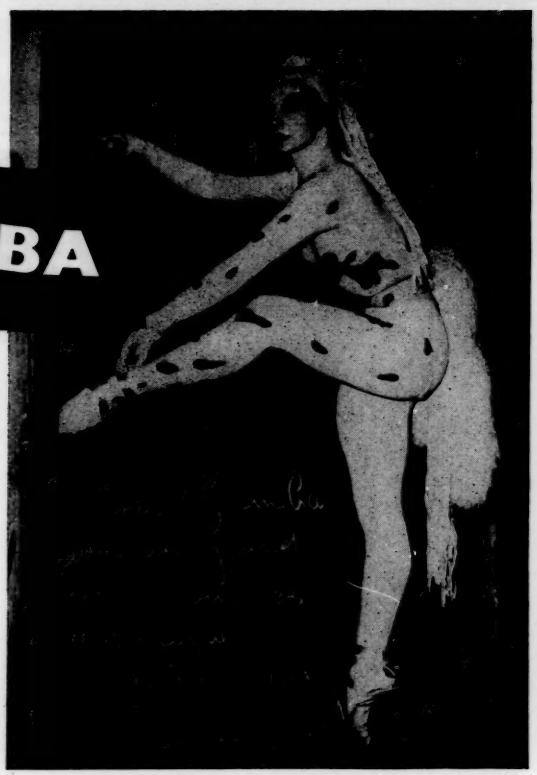

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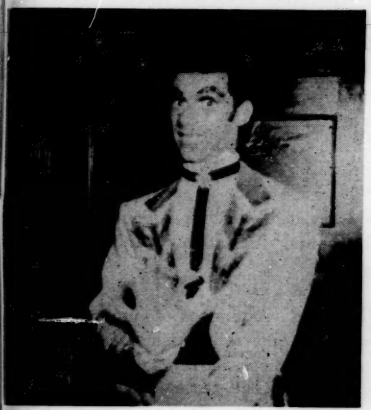
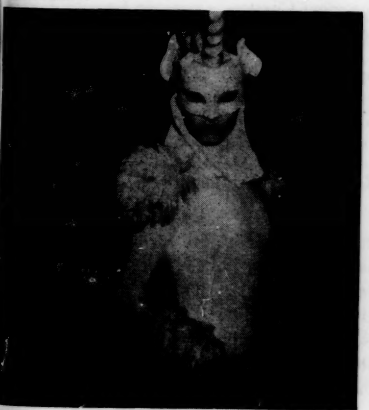
Yvonne Chouteau and Alan Howard in the "Blue Bird" Pas de Deux.



Deni Lamont as the Peruvian in "Gaité Parisienne."



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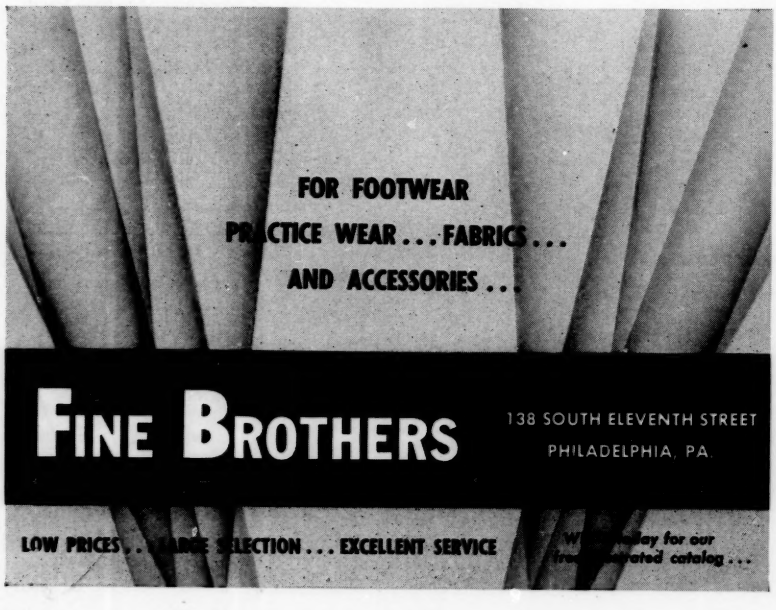
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BOOK REVIEWS

(continued from page 31)

again and again. For contemporary comparisons, one thinks of Fredbjorn Bjornsson bouncing through his variation in *Napoli,* or of Janet Reed, flying in a high arc above her partner's extended arm, in *Bourrée Fantasque.*

The actual facts of Cerrito's life Guest has unearthed with the cunning and persistence of a ferret, but his smooth and absorbing narrative gives little indication of the tedious path he was obliged to travel in order to assemble scattered and forgotten materials. From her girlhood in Naples, where she soon disproved the early theory that she was untalented, through her triumphs in Milan and Vienna to the climax of her career in London, where she challenged the popularity of Taglioni and Elssler, Fanny's story unfolds with a mounting sense of excitement.

Cerrito's private life, which was not the happiest — her apparently ideal marriage to the brilliantly gifted dancer, choreographer and violinist Arthur St. Leon ended in separation after six years — is related in greater detail than has previously been possible, because Guest has discovered new facts about her liaison with the Spanish Marqués de Bedmar, and their daughter Matilde. Conversations with Cerrito's granddaughter, who remembers her well (the ballerina did not die until 1909) have made it possible for Guest to add personal touches which give special charm and distinction to an authoritative work.

The book is beautifully produced and illustrated. A number of pictures, including an oil portrait which must be an excellent likeness, have not previously been reproduced. The attractive dust jacket, a color print of the *Shadow Dance,* adds to the appeal of a book which should make the ideal Christmas present for any dancer or balletomane.

Diaghilev-Nijinsky and Other Vignettes by Maurice Sandoz
Kamin Publishers, New York
141 Pages, Illus. — $5.00

Reviewed by Walter Sorell

Sometimes a great deal of love goes into a book. It begins with the writer who has something to say and says it well, and it ends with the publisher who puts all his efforts into its proper presentation. No doubt Kamin Publishers must have been in love with Maurice Sandoz' *Diaghilev-Nijinsky and Other Vignettes.*

We have come to believe in the 800-page novel, and the vignette, a short

sketch which tries to catch the atmosphere and essence of its story within a few pages, may be to many American readers an unusual literary form. Mr. Sandoz handles it with grace and unobtrusive wisdom. His is a book of reminiscences of a rich life with the very great and with lesser known but fascinating personalities.

The dance enthusiast will find in his book an acid profile of Diaghilev and a spellbinding account of Nijinsky's "last dance," slightly fictionalized and put into its proper perspective in an afterword by Romola Nijinsky. People like Isadora Duncan, Saint-Saens, or the Marquis de Biron come alive through a few strokes of his pen, and there is a gallery of minor characters ranging from Roger Cornaz to the Countess of Maupeou.

Maurice Sandoz believes that "we can not lengthen the human span of life, but we can *broaden* it." In these vignettes he even succeeds from time to time in adding a third dimension to it: depth.

Ballet Technique
by Tamara Karsavina
McMillan Co., New York
48 pp., Illus.—$2.25
Reviewed by Thalia Mara

Tamara Karsavina long ago became one of the "Immortals" of ballet. Her beauty, her artistry, her ability as a dancer are already, even in her lifetime, legendary. For Karsavina possessed, in addition to her technical skill as a dancer, that rare distinctive quality, true artistry.

To the present generation of dancers and students who have never had the good fortune of seeing Karsavina dance, even her photographs can provide inspiration, for they show clearly the quality of that artistry.

Obviously then, anything which Karsavina writes on the subject of ballet, its technical execution and performance, is of tremendous importance to the serious students and the sincere teacher.

Her newest book *Ballet Technique* is a compilation of essays first written for *The Dancing Times* of London.

Anyone who has read *Theatre Street* is aware of the charm and skill of Mme. Karsavina's writing. These essays, quite apart from their technical value, are thoroughly readable and enjoyable. Mme. Karsavina brings to her writing the same grace and expressiveness which characterized her dancing.

In treating of subjects such as "adage, elevation steps, the use of the instep, balance, batterie," etc., Mme. Karsavina

(continued on page 84)

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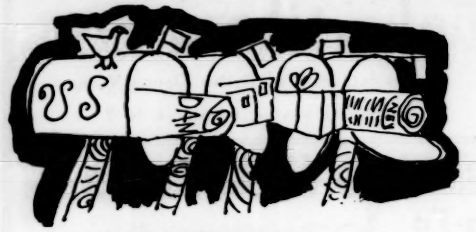

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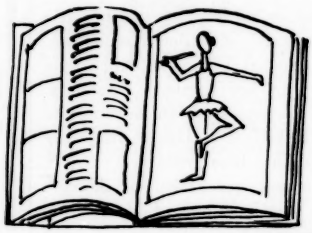

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BALLET ON RECORDS

BY ROSALYN KROKOVER

Records make ideal Christmas gifts. Last month this space was devoted to gift suggestions of some of our favorites that have been in the catalogues for some time. This month we wish to mention some new discs that have recently been released.

Quite the nicest are the issues of Leo Delibes' *Coppélia* (Victor LM-2035) and *Sylvia* (Victor LM-2036).

The French Delibes was in some respects a counterpart of the Russian Tchaikovsky. Born just four years apart (1836 and 1840, respectively), both wrote, among other things, three 3-act ballets. Delibes' second, *Coppélia* (the first, *La Source*, was done in collaboration with Minkus) came several years before Tchaikovsky's *Swan Lake*, and *Sylvia* was produced in Paris in 1876, the year before the Moscow premiere of *Swan Lake*.

Tchaikowsky was a great admirer of Delibes, and in one of his letters he raved about *Sylvia*, calling his own ballet "simply trash" in comparison with it. The elegant, aristocratic ballet music of Delibes did exert a strong influence on the Russian master, and while the Frenchman sometimes took the easy way out, falling back upon salon formulae, his ballets remain remarkably fresh.

It would be hard to find interpretations superior to the two new pressings. Robert Irving, the conductor here, is the head of the Sadler's Wells conducting staff. In the Philharmonia, for *Coppélia*, he has one of the world's great orchestras; and in the Covent Garden Orchestra, for *Sylvia*, he has an experienced ballet group. The tempos are brisk but there are elegance and style to the phrasing. Both of these are abridged versions, unfortunately. However a major portion of the scores are present, and they have been so judiciously edited that one gets a feeling of completeness. But if the listener happens to be interested in a specific dance, he would be wise to check the contents (listed on both discs) to make sure it is present.

Record companies are busy transferring former 10-inch LP discs to 12-inchers. Angel has just done so with the delightful music of *La Boutique Fantasque*, the Massine ballet which enjoyed much popularity in this country during the 1930's. It comes to us coupled with Pizzetti's suite from *La Pisanella* (Angel 35324). The latter is incidental music from a D'Annunzio drama. Both works are excellently played by the Philharmonia Orchestra conducted by Aleco Galliera.

Leonard Bernstein conducts his own *Fancy Free* in a bright, spirited manner (Columbia CL-920). Also on this disc are Copland's *El Salon Mexico* and Milhaud's *La Creation du Monde*. There is a new, spirited and colorful, *Firebird Suite* by the Concertgebouw Orchestra under Eduard van Beinum, along with Kodaly's *Hary Janos Suite* (Epic LC-3290).

Fairly long, and not too interesting is Henri Dutilleux' *Le Loup*, in a performance by Paul Bonneau and l'Orchestra du Théâtre des Champs-Elysées (London-Ducretet-Thomson DTL 93-086). The music to John Cranko's *The Lady and the Fool*, a score arranged by Mackerras to Verdi melodies has also been released. Robert Irving conducts the New Symphony Orchestra here. On the reverse of the disc, Anatol Fistoulari, another popular ballet conductor, gives us, with the same orchestra, Weber's *Spectre de la Rose* (the *Invitation to the Dance*, of course) and the pas de deux from the *Don Quichotte* of Minkus (London LL 1518).

THE END

BALLET TEXTBOOK
BY LOLA MENZELI
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BOOK REVIEWS

(continued from page 81)

gives us not only the benefit of her own experience as a dancer but also the practical advice and wisdom of her own masters. For example, in her introduction she states: "It is not enough to obtain a correct execution of a step; the correctness of it must be firmly consolidated. It must cease to be a conscious effort but should become an instinct."

Or, in the chapter on Tension and Relaxation: "A certain amount of stiffness is a besetting sin of present-day training. A properly trained torso should be supple as well as strong; this is an essential condition of poise and balance as well as elegance of line."

Here is a book which should be read, reread, and treasured by everyone in the ballet field both for its inspiration and for its invaluable technical details.

JUVENILE BOOKS
Janey and the Summer Dance Camp
by Regina Woody,
Illus. by Arline K. Thomson

Alfred A. Knopf, N. Y. — $2.00

Reviewed by Lydia Joel

Simple, faithful to dance realities, and directed at developing in seven-to-ten-year-olds, an interest in Hindu dance, the latest of Regina Woody's children's books tells the story of a little girl who lives close by Jacob's Pillow.

Janey had broken her wrist and was told by the doctor that it must have exercise. By a happy chance she meets Mr. Ram Gopal at the Pillow, talks to him, sees him dance, and learns from him some of the Hindu *mudras*. Chance has it that one night, while Mr. Gopal is performing, and Janey has the privilege of being backstage, she sees fire sweeping in from the woods behind the theatre. Using the mudras for "fire," "fear" and "smoke," she gives him the signals and all are saved.

Regina Woody and Arline Thomson have again done a charming little dance-worthy book.

Ballet Teacher
by Lee Wyndham

Julian Messner, Inc., New York, 1956
191 pp.—$2.95

Reviewed by Regina Woody

Lee Wyndham's new book *Ballet Teacher* shows tremendous growth and understanding of the art of ballet on the author's part. Titled "A romance for young moderns," it is just that. While there is a light glamorous touch to the writing, the advice to the girl desiring to teach is that of a guide book written by a dedicated ballet dancer and is 100% correct.

Using Thalia Mara and Arthur Mahoney as teaching models, Miss Wyndham has spun a simple How-To-Do-It thesis into a most appealing teenage novel. It should delight its readers and do a very great deal of good as well. Almost every aspect of the teaching of ballet is covered, although any kind of dance but ballet is cold-shouldered. The value of ballet as therapy is touched on lightly, but the necessity for good teaching is stressed throughout, most especially for those youngsters who dance for fun and with no thought of professionalism.

Idealistic, well written, and true to the highest ideals of the ballet world, Miss Wyndham has written a book to do ballet teachers proud. Admittedly Miss Wyndham's characters are all extraordinarily nice people with plenty of money. In her book dance studios rent for $30 a month in a dance-free but dance-conscious town. A brilliant concert pianist can be obtained for a minimum fee while a handsome young composer moves in next door and promptly provides the romantic interest. What is even more fortunate is the fact that within a week of opening her studio the young ballet teacher has a waiting list of pupils. It is to be feared that teaching ballet isn't quite as easy or as lucrative as the author pictures it, but this is a delightfully readable book and it is nice to think that anyone who does her best will succeed spectacularly.

Famous Dancers
by Jane Muir

Dodd, Mead & Co., New York,
Illus., 156 pp.—$3.00

Reviewed by Regina Woody

Jane Muir's *Famous Dancers* are indeed famous. They include Taglioni, Kchessinska, Pavlova, Duncan, Nijinsky, Graham, Markova, de Mille, Youskevitch, Fonteyn and Tallchief. There is nothing new in their biographies nor is there any original or particularly valuable comment on their dancing in this neat and chatty book, but it doubtless will be of interest to those youngsters who have devoured all the books about their idols and still beg for more.

Miss Muir has researched carefully but not too extensively, for many of her statements are didactic and would cause most experts to hesitate before agreeing. After all, as Miss Muir is herself writing about Marie Taglioni in 1956, it is rather surprising to read that "while Taglioni

has been dead less than a century, yet her name is already forgotten."

Margot Fonteyn's early training is passed over very lightly, but somehow Miss Muir's statement that "Fonteyn doesn't seem to try very hard" is inexact. Ignoring a brilliant technique is quite different from "not trying." Then, too, the statement that Agnes de Mille's *Rodeo* "is almost as well known as *Giselle*" would seem to be a slight over-statement.

Famous Dancers admits the hard work these artists have done to achieve fame, but there seems to be little *ballon* and even less dedication in their attitude toward their profession. Fortunately for dance, its exponents are less pedestrian than this book portrays them.

Dress Up and Let's Have a Party
Written and Illus. by Remy Charlip
William R. Scott, Inc. New York — $1.50
Reviewed by Lydia Joel

Although not strictly a dance book, *Dress Up and Let's Have a Party* was written and illustrated by Remy Charlip, member of the Merce Cunningham Co., and other members of that dance company served as models for the hilarious drawings in this slim, delightful picture book designed for the five-to-eight-year-old.

John likes to try on pots and pans. "He likes the way he looks all dressed up," and that gave him an idea. He called his friends and asked them to come to a party. Hans found a big box and "came as a special delivery package." "Wearing an old lamp shade, Carol danced in as a ballerina." Sue and Viola "got into a large skirt and came as close friends." "Under a blanket, Sarah crawled in as a mountain," etc., etc. You don't have to be five-to-eight to enjoy the nonsense.

(more reviews next month)

Vera came to the party as "a meatball covered with spaghetti," in "Dress Up and Let's Have a Party" by Remy Charlip.

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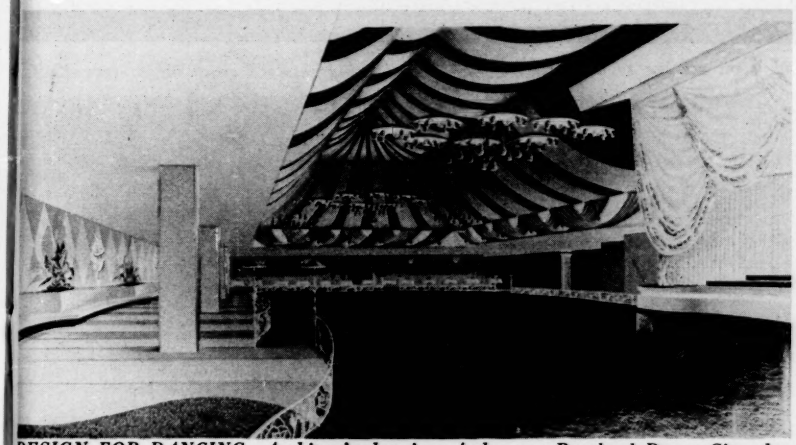


DESIGN FOR DANCING: Architect's drawing of the new Roseland Dance City, due to open in N.Y.C. this month. Over the floor will be a giant plastic tent-ceiling, which can be raised or lowered to give either a spacious or cozy feeling to the room.

ROSELAND—OLD AND NEW

Spacious New "Dance City" Founded as Historic B'way Ballroom Vanishes

By DONALD DUNCAN

Any day now wrecking crews will be demolishing a colorful dance landmark on Broadway—the Roseland Ballroom. But immediately thereafter a new Roseland era begins. The mid-December closing night will also be opening night for a larger new Roseland Dance City a block away, on 52nd St. west of Broadway (in what has been the Gay Blades skating rink). Such furnishings as are portable will be carried by faithful customers in a Mambo Parade to the new establishment.

Not missing even one night in the change-over is in keeping with the history of Roseland, which has had dancing sessions every evening since it first opened in 1919. That history is chock-full of memories of ballroom doings, from the flamboyant jazz antics of the Roaring Twenties to the Latin-American hi-jinks of Mambo, Cha-Cha and Merengue, which have been staple commodities there in recent years.

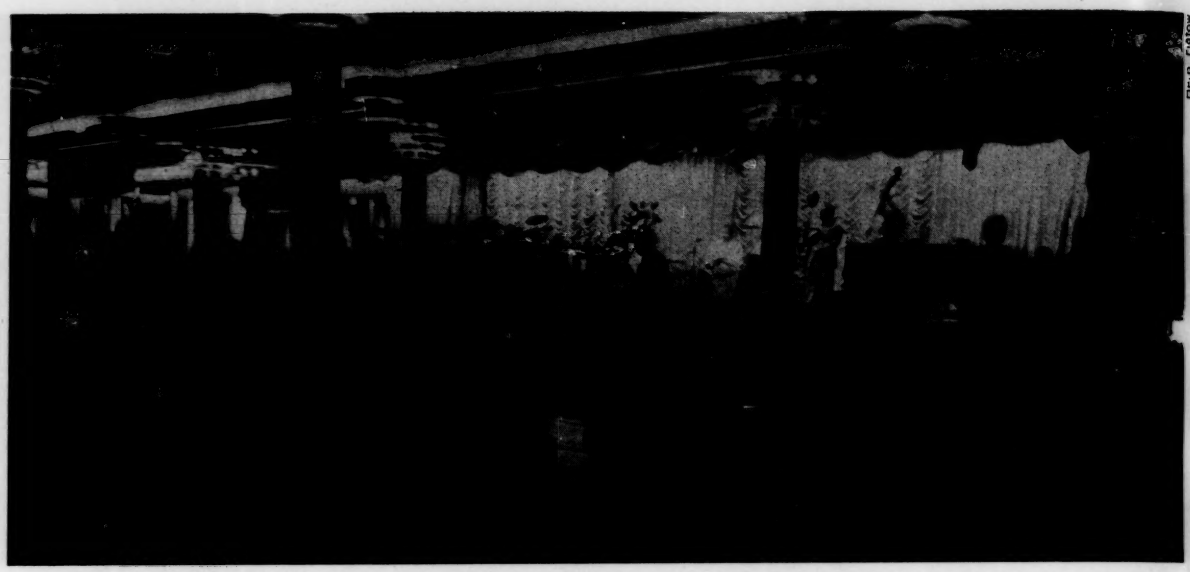
Back in the Flapper Era, when *Barney Google* and *Yes, We Have No Bananas* were on the Hit Parade, Roseland staged America's first jazz wedding.

Later during the turbulent Thirties, they launched those memorable dance marathons. As the dog-tired couples trudged through the third and fourth days of that historic first endurance contest, indignant church groups protested to City Hall. Municipal authorities called on the management to cease and desist — even though they couldn't off-hand think of a law that was being violated. Roseland backed a huge rented van up to the ballroom entrance; the contestants danced onto the truck; from there, they danced onto a boat docked in the Hudson River. The uninterrupted marathon was finished, beyond the reach of the law, on shipboard far out in the Atlantic Ocean. The craze spread to dance halls all over the U.S., but Roseland, alas, was unable to cash in on its own invention. In these more sober times, dance marathons are illegal almost everywhere.

Virtually every name band in the business—from B. H. Rolfe to Les Brown—has played for the Roseland fans. On the famous floor a young exhibition dancer

Herb Flatow

FAST SPIN: Regularly to be seen among the patrons on the Roseland floor are dancers who specialize in competitions. Above are John Gregory and Roma Vaitkus, both of Brooklyn, the All-Around Winners of the 1956 Harvest Moon Ball.



FAMOUS DANCING FLOOR: Roseland, soon moving to a new home, has had dancing sessions every night since 1919

named George Raft once performed for $2.50 a night. Spotted among the patrons over the years have been such luminaries as Arthur Murray, Joan Crawford, Ruby Keeler and Al Jolson. Legend has it, in fact, that Miss Keeler and Mr. Jolson originally met there. The names of 150 married couples who first became acquainted in the ballroom are inscribed on a plaque recently installed in the lobby (and unveiled, almost needless to say, by Miss Jayne Mansfield).

As attendance of couples and family-type customers increased, Roseland decided, five or six years ago, to dispense with the last of their "taxi dancers." Because of the changing type of clientele, these hostesses, immortalized a quarter of a century ago by Barbara Stanwyck in the film "Ten Cents a Dance," were felt to be outmoded.

Emphasis today at Roseland is on good dancing. A great upswing in business has been brought about by the vogue in New York City of the Latin-American dances. Pedro and Olga's group classes there—in Mambo and Cha-Cha on Tuesdays, and in Merengue on Thursdays—are heavily attended.

What Stillman's Gym is to boxers in training, Roseland is to dancers whose principal interest is in competitions like the Harvest Moon Ball. It is the scene, in fact, of several Harvest Moon preliminaries. Some of the best dancing to be seen in Manhattan comes from these competition-minded fans as they "work out" on the floor.

Proprietor Louis J. Brecker (who is also co-owner of the Hollywood Palladium) has laid out a grandiose new home for his patrons. Over the floor will be a giant plastic tent-ceiling, which can be raised or lowered to give either a spacious or cozy feeling to the room. A disc jockey radio show will emanate from the establishment. The customers will be able to recuperate from the rigors of Cha-Cha in two TV lounges, or in the cafe-bar.

Motto of the new Roseland: "Where wall-flowers turn over a new leaf."

●

THE CASE FOR THE "INT'L. STYLE" IN AMERICA

A Canadian Teacher Points Out the Merits of the English Ballroom System

BY BASIL VALVASORI

Back in 1921, some 300 English ballroom teachers attended an informal conference to consider the chaotic state of dancing in that country. The meeting resulted in a concerted effort to stamp out freak styles, bad holds, etc. At subsequent conferences agreement was reached on the standardization of steps, and competition judges began to formulate their rules in accordance with those decisions. In 1929 teachers from all over England formed a central committee, which named and described the basic figures of the standard dances. All instructors agreed that their pupils should be taught these basic steps, no matter what other variations were taught.

Next step was the formulation of a professional examination syllabus for teachers. All associations agreed on a very high minimum standard. This was the beginning of the English Style.

As the technique and standard improved, the number of qualified teachers increased sharply, as did the popularity of ballroom dancing throughout England.

INTERNATIONALIST: Author Basil Valvasori teaches in Hamilton, Ontario. He began his career as an exhibition ballroom dancer. Following war service in the RCAF, he studied ballroom teaching in New York, Cuba, Argentina, Brazil and England. Mr. Valvasori has taught in the U.S. at many dance teacher conventions.

Many thousands of students vied to pass amateur medal tests, and many went on to become competition dancers. Contests became national, then international in scope. The English Style, based on a technique which is the result of many years' work by dedicated experts, has been accepted by more than forty nations. Now it can properly be called the International Style.

What started the ball rolling that brought artistry out of chaos? The dance teachers' associations *working together*. Their Official Board is still working hard in England, and there are now also Official Boards of many other countries working together in the Int'l. Council of Ballroom Dancing.

The English Style begins to exert its influence when a pupil has passed the Beginner's stage. Its goals, beyond the fun of "social dancing," offer many incentives to students to become better and better (and to take more and more lessons). Its exquisite form commands respect, and its mastery is an exciting challenge. To dance this style well is to be able to dance with the great ballroom dancers of the world.

A style that is taught universally creates the foundation for the great international tournaments. These, with their widespread publicity and spectacular presentation, bring the art to the attention of many thousands of people, more enthusiasm for dancing, even greater benefits to the teaching profession. Then there are many of us who feel that these international events play an important part in promoting friendship among nations.

The practical advantages are numerous. Qualified instructors teach the standard dances in the approved way all over the world. A Bronze Medal pupil can leave England and continue his Silver Medal work in such remote places as South Africa, India, Australia. The student gets his money's worth, not just talk about "fun, friends and popularity." The various English teachers' associations are financially sound from the profits of amateur medal tests. These profits are used for the promotion of better dancing, improved service to member teachers, etc. Everybody gains — pupil, teacher and association.

What will Canada and the U. S. do?

The Canadian Dance Teachers Assn. has set up amateur medal tests, based on the English Style. Already many keen students have passed Bronze, Silver and Gold Medal tests, and many more are preparing. These will be the competition dancers of tomorrow, or, at least, the better exponents of this wonderful art. This year saw the first Canadian Closed Amateur Ballroom Dancing Championship, approved by the Canadian Dance Teachers Assn. and held under the rules of the Int'l. Council of Ballroom Dancing. The level of dancing was commendable, and the press, radio and TV coverage provided a great "plug" for the International Style, and for better dancing.

"It's like sending lambs to the slaughter." Just before the Richardson Cup competitions, this comment was made to me at Empress Hall by Jack Kelly, one of the four dancers from the U.S. who competed in London last April. It is significant that America, participating for the first time, was the only country not using the International Style. Mr. Kelly's humble remark won my admiration. It was his recognition that the conditions of ballroom dancing in the U.S. made it impossible for the Americans to place in a contest whose rules bear little relation to dancing practices at home. That the American teams placed last is no disgrace and no reflection on their fine natural ability. Under the proper circumstances they could easily be international championship material.

American teachers have been slow to realize the potential benefits they can reap from adoption of the International Style. I like to dream of an American committee which would decide to save some twenty years of hard work and accept without reservation the *English Revised Technique* as the basis for professional teacher examinations. It is tangible and it has proven itself in every way. Our thousands of gifted dancers could then finally take their places with the rest of the world in international competitions. Enthusiasm for ballroom dancing could match, and even surpass, the boom it is now enjoying in England.

(NOTE: DANCE Magazine invites the comments of U.S. ballroom teachers in response to Mr. Valvasori's stand in favor of adopting the International Style here.)

INTERNATIONAL STYLE IN JAPAN: Tokyo this summer was the scene of a giant amateur ballroom competition. Set up under the rules of the International Style, the contest was judged by English ballroom champions Sonny Binick and Sally Brock. A general scene is shown left above, and a close-up of two couples is at the right.

SANTA'S COTILLION

A Yuletide Party Reminiscence and Some Holiday Cotillion Mixers

BY DOROTHEA DURYEA OHL

The story of a memorable Christmas party was a highlight of my late father's reminiscences of his younger days. In that bygone era, cotillions ranked high with High Society. To be able to lead a cotillion with gracious dignity — which meant marshalling a group of party-goers through a series of intricate figures, organizing Grand March formations and change-partner maneuvers, engineering the distribution of favors, etc. — assured a young gentleman of social success.

This all-important leader was chosen with care, either from Society's Beau Brummels with innate *savoir faire*, or from those who had studied the art. Many were trained by the man often described in the press as "Society's favorite cotillion leader, Mr. Oscar Duryea."

Among his dancing pupils were a few whose families had newly come into their wealth—hopefuls who had not yet gained entree into the glittering world of the Four Hundred. One such family had an only son whom they were determined to refine and polish. This was not easy, for he was excessively awkward, and not too well-equipped in the brain department.

Perhaps, thought the parents, a magnificent Christmas ball, at which Sonny would lead the cotillion, would turn the trick. Prof. Duryea struggled valiantly to convey to Junior the cotillion-leading principles. But it was a losing battle. The young man remained inept, ungainly, fumbling of speech and clumsy of gesture.

What to do? His sympathies by now thoroughly aroused, the dancing master said to the anxious parents, "Instead of dressing your butler in a Santa Claus suit for the party, why not dress *me* as Santa? I'll stick closer to Sonny than a brother. If he gets into difficulties, I'll be right there to prompt him."

Father's sartorial sacrifice (he was of the opera cloak, high silk hat and white gloves school) was not in vain. The affair, led by Junior and his be-whiskered shadow, turned out to be a brilliant success. The last gift pulled out from under the Christmas tree was a handsome diamond stickpin, with a card from the grateful parents which read, "To Professor Santa Claus, Cotillion Leader."

Here is one of the figures they led:

GRAND MARCH

For true elegance the ladies approach from one side of the room, and the gentlemen from the other — according to a pre-arranged sequence by which each lady meets the partner who has requested the honor of escorting her in the Grand March. The procession begins from the end of the ballroom which permits the longest route, preferably toward the orchestra.

The single file of ladies, and the single file of men meet in the rear center. As each lady comes face to face with her partner, she sweeps him a curtsy as he bows in return. They turn, so that both are facing the line of march. (To simplify directions, let us assume they will advance toward the orchestra.)

The leader stands a few feet from the spot where the single files will meet, his back to the orchestra. The 1st lady and gentleman, after honoring each other, turn to face the leader and curtsy and bow to him, as he bows in return. (They are the only couple to salute the leader in this fashion at this time.) The man now presents his right arm to his lady, as the leader backs slightly away from them.

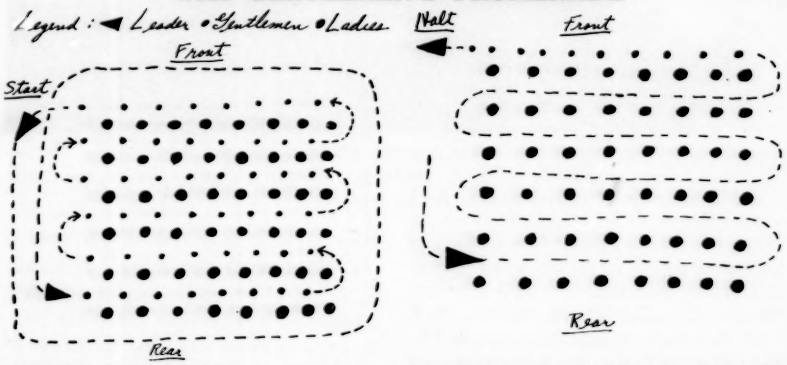
(The wise leader makes sure that the men's entrance is made from the side of the room that will place the ladies naturally on their right when they are ready to start the forward march. If, however, it has been done so that the man finds the lady on his left after they have met, he must turn and walk behind her — never in front — to her other side. This can be an attractive maneuver, as the lady remains in her deep-swept curtsy until the gentleman has changed sides. With a slight bow he offers his hand to help her rise, and he then presents his right arm for the march.)

The 1st couple marches forward up the center of the room in slow and stately fashion, following the leader, who moves backward from them toward the orchestra, as the 2nd couple meets and bows. The 2nd couple turns and starts marching forward, following the 1st couple, as the 3rd couple meets and bows. This continues until all couples have joined the line of march.

Meanwhile the leader continues his backward march, leading the double files the length of the room until he is within 10 or 15 feet of the orchestra. He signals the 1st couple to march to the right, the 2nd couple to the left, and continues this alternation until all couples have joined their proper one of the 2 double files, now marching *down* the sides of the room.

The double files meet down center and march up center in 4's; then the leader (as before) signals the 1st foursome to march to the right, the 2nd foursome to

THE GENTLEMEN'S PROMENADE



Beginning (Chart Above): Following the Cotillion Leader from his starting point at the forward left corner, the 1st man in the 1st row leads his file (who are facing left) to start the march. The 1st man in each of the succeeding rows (who are alternately facing right and left) leads his file forward around the end of the row of ladies in front, to join the end of the file of men ahead.

Conclusion (Chart Above): After the Leader has guided the single file of men once around the square, he continues the promenade inside the line of march to the rear left corner. There he re-enters the formation between the last 2 rows of ladies and proceeds to weave the line forward until he again reaches the original starting point, signaling a halt as each man is in front of his partner again.

march to the left, etc. The quadruple files meet down center and march up center in 8's. The process is continued to achieve a 16-abreast formation.

The leader now signals a halt, seeing to it that the marchers are in true alignment, with about 3 feet between rows.

GENTLEMEN'S PROMENADE

"Now, the Gentlemen's Promenade!" calls the leader. "Ladies, remain as you are — do not move! Gentlemen, each of you move 2 paces forward. Now, 1st row, *left face*. 2nd row, *right face*. 3rd row, *left face*. 4th row, *right face*." (etc.) The leader then moves into line alongside the man at the left front corner of the formation and says, "We will march out of the square in single file. The 1st row of gentlemen is to follow me. The 1st gentleman in each succeeding row will lead his file forward around the end of the row of ladies in front, to join the end of the file of gentlemen ahead. Follow me for the Gentlemen's Promenade!"

As the men weave out of the formation, the leader guides the single file line once and a quarter around the outside of the square. The leader re-enters the formation at the back left corner, between the 2 rear lines of ladies, marching from left to right to the end of that row, then right to left between the next 2 rows forward. He continues the back-and-forth weaving route until he comes out of the square at his original starting point, the forward left corner. There he halts the march. Each man behind him should be in his original position. As a final command, the leader directs the men to take 2 paces backward to rejoin their ladies, who should be on their right as before.

This maneuver works perfectly if there is an even number of rows of ladies. With an odd number of rows, the leader can march his file of men only half way around the square, and re-enter the formation at the back right corner between the last 2 rows of ladies.

If somewhere along the line the leader has made an error and the men do not finish up in front of their own partners, he does not signal a halt, but rather continues the promenade a 2nd time to get everyone in proper place. If it simply won't come out right at all, he can signal a halt and say, "Gentlemen, take 2 paces backward and rejoin the ladies, and dance with your *new* partner, the lady on your right." (With enough poise, he can pretend as though he meant to lead a Mixer all the time!)

The Grand March figures used to form the 16-abreast square may be done in reverse order to dissolve it, but it's a bit tricky and rehearsals are in order. The entire formation splits down the middle, with the left-hand 8's marching around the room to the left, and the right-hand 8's marching around to the right. As the 2 groups converge down center, they form one column of 8's to march up center, with the 1st right-hand 8 leading, the 1st left-hand 8 falling in behind — then a right, then a left, etc.

Then by the same process, reduce the 8's to 4's, and the 4's to 2's. Although there are many variations possible, the leader may halt the proceedings here, having the double files march all around the room to make their exit, or seat themselves (each gentleman, of course, first bowing his lady into her chair).

If he considers it desirable to conclude with an elegant flourish, the leader may, after the column of marching couples has completely circled the room, step to the center of the floor, stop the marchers and bid all to face the center, forming a circle. The ladies curtsy and the men bow to the leader. He bows in response, first to one half of the circle, then to the other. Then the ladies curtsy to their partners and they bow in return. Finis. Applause. And so to seats.

THE NEW COTILLION

The passing years have affected cotillions, and even the definition has undergone changes. Many teachers use "Cotillion," "Junior Cotillion" and the like, merely to denote a group of class lessons. For parties, Mrs. Louise Ege of Chicago advocates a "New Cotillion," which she feels is more suitable for present-day dancers who do not wish to participate in a full evening of group figures. When guests (or pupils) arrive at a party they dance with partners of their own choosing until a specified time — noted on the invitation or announced from the floor. Then for about an hour (rarely longer) the group is under the direction of a cotillion leader. He (or she) puts the guests through a series of mixers, party stunts, a Grand March, etc. After this, intermission and refreshments. Then everyone resumes dancing with partners of their own selection.

When I emcee an affair I use much the same procedure as Mrs. Ege, although I usually allow for a general dance between stunts. But when running dance class parties — particularly for younger children — the novelty numbers are interspersed throughout rather than concentrated within a specified period.

CAROLINA COTILLION: At the Forsythe Country Club in Winston-Salem, N. C., the youngsters of Floretta Baylin's ballroom classes promenade in the Grand March.

GERMAN AND SPIRAL MIXERS

For a Cotillion Mixer, Mrs. Ege suggests — especially when the guests have not come in couples — that the evening begin with a *German* (which I've heard called *Multiplication* and *Snowball)*. Here is her description: "4 couples are chosen beforehand to begin the *German*. They dance, to a medium Fox Trot. At a signal (after about 16 measures), they separate, the boys to seek a new girl partner, the girls to seek a new boy partner, from those on the sidelines. Thus, there will now be 8 couples. These begin the whole procedure again until there are 16 couples. And so on, until everyone is dancing — after which they march around the room, talking and getting acquainted until the leader proclaims the next mixer."

Mrs. Ege uses the *Spiral* (known also as *Spider Web* or *Serpentine*) like this: "All join hands in one big circle, facing the center (lady to man's right, of course). Keep hands joined all through this figure. The leader breaks the line at a given point. He, with the others following, walks closely inside the circle. He continues to make the formation smaller and smaller as he spirals — like tightening a watch spring — until he is in the center of the floor. Then he and his followers counter-march between the lines until all are out of the spiral and once more in the Great Circle formation, facing inward. The leader then signals, 'Gentlemen, dance with the lady on your LEFT' — thus giving everyone a new partner."

If the leader has wound a too tightly-coiled spiral, there may not be enough room to counter-march through the lines to unwind. So here's what I do: As the leader reaches the center of the floor, he commands, "Halt! Don't let go. Keep your hands clasped, everyone." To the couple in the spiral directly facing him, the leader says, "Hold up your clasped hands!" He goes through the arch formed by the upheld hands, his followers after him, like the tail of a comet. He follows the same procedure as he meets each succeeding coil of the spiral in his steady progression outward. Then he leads into the Great Circle formation.

ISLANDS

Another party novelty recommended by Mrs. Ege is *Islands*. "For this figure a set of cards (about 12 in. square) is necessary. If the theme of an Autumn Cotillion is carried through, these could be cut in the shape of footballs. There should

A children's dancing party, 1890.

be almost as many cards as there are couples. The couples start to Fox Trot. At a signal, the music stops. The Islands meanwhile have been scattered on the floor, and each couple tries to get on one. Those who do not make it are eliminated. The Islands are picked up, and the remaining couples resume dancing. Then the Islands are replaced on the floor, the number of cards being decreased after each elimination. The procedure is repeated until only one couple remains on the floor — the winners."

The same idea could be adapted to several themes. One could have a Hawaiian Islands vacation cruise as a party motif, and the Islands could have miniature palm trees affixed to them. The trees would make it easier to move the cards about, and they could take their place among the decorations when not in use. Or — better yet for this season — the Islands could be bases for little Christmas trees.

BINGO MIXER

For a stunt with a folk-dance flavor to contrast with some of the more formal Cotillion figures, Joseph J. Rechter, of Flushing, L. I., proposes a *Bingo* mixer. These are the notes he presented to the N. Y. Society of Teachers of Dancing. The figure is set to RCA-Victor record 45-6172. Formation: 1 large circle in couples, facing CCW, with girl to right of boy if in mixed couples, holding inside hands or crossed hands in front (left with left, right with right).

Figure:

A — Promenade, CCW, for 16 steps

B — Face center, keeping partner on right, into one large circle, and circle left for 16 steps. (Sing "B - I - NGO, B - I - NGO, B - I - NGO, BINGO is our Game")

C — Face your partner, Grand Right and Left. Starting with present partner, pass with the right hand and sing out "B"; pass the next person with the left hand and sing out "I" and continue through NG"

D — Swing the person you meet on "O" with a right elbow swing, a 2-Hand swing, or a waist swing, and keep her for your new partner.

Repeat all from the beginning as often as desired, or until music ends.

And with everyone swinging merrily to Mr. Rechter's Bingo game, we'll say "Merry Christmas Cotillions to you all!"

●

NEWS OF BALLROOM DANCE AROUND THE COUNTRY:

This month Benny Goodman and his dance band leave for a 6-week tour of the Far East. They open at the U.S. Gov't. exhibit at the Bangkok Fair. Tour is sponsored by the ANTA-Int'l. Exchange Program . . . Bill Haley and His Comets take their Rock 'n' Roll rhythms to the Philippines and Australia next month. They tour Europe in early '57 . . . Johnny Rene and Connie are operating the dance studio of the new Americana Hotel in Miami Beach . . . Grand Award Records is issuing a special set of 2 12″ LPs to commemorate band leader Paul Whiteman's 50th year in show business.

Society and show folk romped together Nov. 10 at the Plaza Hotel in NYC at the 1st of the newly-revived Mayfair Supper Dances, long a feature at the old Ritz-Carlton. For the nostalgic patrons of the stylish series, Meyer Davis' Orchestra played many tunes of the Twenties. The show was stopped by Shirley Booth's rendition of the Charleston. Charles Columbus is producer . . . Mary Ann Thompson and Ricky Jubyna, young pupils of Phil Jones in Stamford, Conn. have been signed for an appearance on the Ray Bolger NBC-TV show.

Mrs. Cora Belle Sawyer, mother of the well-known NYC ballroom teacher, Donald Sawyer, died Oct. 24. Mrs. Sawyer was receptionist for many years at her son's studio . . . Veteran dance band leader and composer Isham Jones died at the age of 63 Oct. 19 in Miami.

In preparing copy for Gladys Blankenship's article in the Nov. issue, typewriters at BALLROOM USA inexplicably moved her to Oakland, Calif. Actually, Mrs. Blankenship lives and teaches one city to the north, in Berkeley.

How to Improve Your Social Dancing, by Beale Fletcher, was published by A. S. Barnes & Co. Oct. 18.

CHICAGO BALLROOM NEWS

Adele Artinian reports: "In Milwaukee many schools have stopped the *Jack* and *Bop*. Ban was made after a vote by students who feel the dances are vulgar. Milwaukee suburb Whitefish Bay does not allow those dances throughout the city" . . . Quite the most fabulous thing ever given around these parts was the *Int'l. Square Dance* Nov. 4 at Chicago's Conrad Hilton Hotel. 8,000 people kept 6 ballrooms going full tilt till 1 AM . . . The Nov. 4 meeting of CNADM broke all attendance records. Ballroom portion of the faculty included Vonda Urban, Marion and Ben Hoffing, and Richy Velez.

Louise Ege

BALLROOM IN THE SOUTHWEST:

New Mexico points the way! In the Las Cruces Jr. H.S., credit is given for ballroom instruction. In this program, not to be confused with a simple social hour, over 500 students are learning the Waltz, Fox Trot, Tango, Rumba, Samba, Mambo, Cha-Cha and Merengue. Las Cruces cotillions are also the talk of the area . . . St. Mary's H.S. in Albuquerque has a similar program of dance instruction for school credit, with equal emphasis on social, cultural and deportment patterns . . . Mr. and Mrs. Gene Heck, who have been with Arthur Murray studios from Va. to Calif. for the past ten years, have acquired the Murray franchise in Albuquerque. Says Mr. Heck, "We find that the desire for good dancing is keener in this area than any other we have observed."

Preparations are now being made for the New Mexico Ballroom Revue of 1957, to be held in Santa Fe Feb. 2. This 2nd annual contest will attract contestants from all parts of the state. Herman Scholtens, Pres. of the fabulous Terpsichoreans in L.A., and his dancing wife, Florence, have accepted an invitation to come to Santa Fe, where they will be among the judges and also entertain the ballroom enthusiasts here. A recent visit to L.A., afforded a delightful opportunity to watch the Terpsichoreans' brilliant precision ballroom work by which their 23-couple membership have won over 2,000 trophies . . . The appealing rhythm, definite beat and simple step patterns of the Merengue are being used with gratifying success in the ballroom mental therapy classes at the N.M. State Hospital.

J. H. Vandapool

SO. CALIF. BALLROOM NOTES

Foreign Exchange students from Tibet, Peru, India, China and Hilo, in addition to their regular studies, are learning American ballroom dancing from Dorothy Lee Tifal and her students in a series of parties. After viewing the New Yorker swing steps, the Asians decided that the Lindy was simply a "double nautch to the right and a double nautch to the left" . . . Tuulikki has been signed by the Sanger, Calif., Recreation Dept. to teach ballroom to 7th and 8th graders . . . Interest in the Al Jarvis Teen Age Ballroom Hi Jinks contest on ABC-TV in L.A. brought a low Trendex rating to some of the top Sat. eve. network shows when the finals were held. Winners received a whopping $4,000. Among many judges were Joe Pasternak and Frank Veloz.

So. Calif. ballroom addicts are having fun with the Japanese *Bushi Dance*, a sort of Nipponese Big Apple in Bop style, brought back from the Orient by Martha and Ed Rickard of Torrance . . . Dave Camorra and Geo. Hoover, Jr., were winners of the swing and Latin American contests at the swank Beau Monde Ball . . . Irene Tungate hosting the Bakersfield Assembly each month at the Women's Club . . . Jerry Gray to follow Charlie Barnet's Orchestra into the Hollywood Palladium . . . Teachers Steven and Kathryn Etienne celebrating their 28th wedding anniversary . . . The beautiful Valencia Hotel in La Jolla is the scene of the Jewel Cotillions, conducted by Lucille Iverson . . . Gwen and Allen Scott the 1st couple to be selected in prelims for the March finals at the Silverado Ballroom, San Diego . . . The Biltmore Hotel Rendezvous Room now featuring the continental policy of noon-to-midnight dancing, with 2 orchestras alternating.

7 ballroom teachers presented a bronze plaque "for unusually magnificent accompaniment" to Florence Weiss, pianist for the DMA convention . . . Calif. is ready to launch the *Bem-Boo*, newest dance to come from Cuba. Havana composer Obdulio Morales describes it as a "folkloric rhythm" combining African Bembe music and U.S. Bop.

Katherine Sheehy

82 YEARS OF DANCING

Dancing Keeps You From That Ol' Rocking Chair, Says 90-Year-Old Enthusiast.

"I have known so many people in my time who, just because they were getting along in life, gave up and sat down. Those same people aren't around today. I believe everyone should dance and keep active. As long as I can walk and dance, that old rocking chair isn't going to get me. No, sir!"

At a gala party given on Oct. 15th by Kansas City's La Fiesta ballroom to celebrate her 90th birthday, Mrs. Viola Steele expressed these sentiments about dancing. For the occasion the ballroom's manager, Harry A. Roberts, presented her with an ornate three-decker cake and also delivered a birthday greeting from President Eisenhower.

Asked about Rock 'n' Roll and Jitterbug, Mrs. Steele said with a shrug, "They're just fads, like the Turkey Trot, the Bunny Hug and lots of others that are just history now." The lively nonagenarian lady began square dancing 82 years ago at rural gatherings near the family farm in Illinois, to music provided by her father and brother, both accomplished violinists. Although she still dances almost all styles of ballroom dance — except swing — her favorite remains the Waltz.

D. D.

ANNIVERSARY WALTZ: With her "boy friend," John Schaffner, who is a mere 83, Mrs. Viola Steele takes a turn on the floor during her 90th birthday party at Kansas City's La Fiesta Ballroom.

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BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

TANGO STEPS

There is no one step known as THE Tango Step. Probably the combination which most closely resembles a basic step in Tango, to the American public, consists of five movements called

Basic Five or American Tango Step

Man	*(Girl dances counterpart)*
Fwd L (S)	1
Fwd R (S)	2
Fwd L (Q)	3
Side R (Q)	and
Draw L (S)	4

PEABODY STEPS

There is no step known as THE Peabody Step. Peabody is a form of fast Fox Trot which covers a lot of ground on the ballroom floor. It is characterized mainly by frequent use of R Outside and L Outside Positions (see note on those in Dictionary July, 1956).

The final 3 movements (Cts. of " 3 and 4") are sometimes referred to as a "Tango Close." Since there is no change of weight on a Draw, and "Close" means to shift weight to the closing foot, it is preferable, in this instance, to avoid the use of the term "Close."

There is a true Close in the Tango which may be distinguished from the quick Close in the Fox Trot, since it occurs on a different beat. Perhaps the simplest illustration is to take one combination and count it first as a Fox Trot, then as a Tango.

Man	*(Girl dances counterpart)*		
	Fox Trot		
Fwd L (S)	1	or	1, 2
Fwd R (S)	2		3, 4
Side L (Q)	3		5
Close R (Q)	and		6
Fwd L (S)	4		7, 8
	Tango		
Fwd L (S)	1	or	1, 2
Fwd R (S)	2		3
Side L (Q)	and		4
Close R (Q)	3		5, 6
Fwd L (S)	4		7, 8
Fwd L (S)			4 7, 8
Fwd R (S)			5 9, 10
Fwd L (S)			6 11, 12
Fwd R (S)			7 13, 14
Fwd L (Q)			and 15
Diag. Side R (Q)			8 16

Following is the description of a popular Peabody combination:

Man	*(Girl dances counterpart)*		
Fwd L (S)	1	or	1, 2
Fwd R (S)	2		3, 4
Diag. Fwd. L (Q)	3		5
Cross R behind L (Q)	and		6

The experienced Peabody dancer uses R Outside Pos. and L Outside Pos. in this manner

Start in Closed Pos.

Closed Pos. Fwd L	1	or	1, 2
Closed Pos., Fwd R	2		3, 4
R Outside Pos., Diag. Fwd L	3		5
R Outside Pos., Cross R behind	and		6
R Outside Pos., Fwd L	4		7, 8
R Outside Pos., Fwd R	5		9, 10
Closed Pos., Fwd L	6		11, 12
Veer to right, Fwd R	7		13, 14
L Outside Pos., Fwd L	8		15
Closed Pos., Diag. Side R	and		16
R Outside Pos., Fwd L	1		1, 2
R Outside Pos., Fwd R	2		3, 4

Continue as before.

Columbia Pictures

"CHA-CHA BOOM!" — "And that's just what it does—explodes all over the place," reports Dorothea Duryea Ohl of the new Columbia picture of that title. "The team of Sylvia Lewis and Dante de Paulo, shown above, do some really great stuff. Cha-Cha, Mambo and Merengue teachers, take your notebooks and pencils along," she adds. (See also DANCE IN THE MOVIES, p. 11.)

(continued from page 6)

The **Chicago Dance Council's** Oct. program proved a revelation as far as 2 of the dancers were concerned. **Inga Weiss** and **Kim On Wong** burst on the public as shining new talents. Miss Weiss is a recent arrival from Germany, where she was a pupil of **Mary Wigman.** Surely her own beautiful willowiness has conditioned her dancing, for she has the grace of movement the Central European dance long eschewed. Mr. Wong is another dancer whose movement is sheer beauty. Though influenced by the grace of the several oriental forms he has studied and performs, he has the tempered-steel strength of the American modern dance which is also his medium.

"Damn Yankee," playing here, has **Sherry O'Neil** in the Lola role. Nobody can be a 2nd **Gwen Verdon,** but Miss O'Neil is mighty fetching, especially in "Who's Got the Pain When We Mambo," which she does with **Larry Howard** . . . **Edith Barstow** is in town making an industrial film. Happily she is using local dancers. *Ann Barzel*

SCHOOLS AROUND NEW YORK

Fedor Lensky is Dir. of the newly opened **Int'l. Dance School, Inc.** in Carnegie Hall . . . **Martha Graham, Helen McGehee, Yuriko, Mary Hinkson, Bertram Ross** and **David Wood** will be faculty for the Xmas Course Dec. 20-Jan. 1 at the **Martha Graham School** . . . The **Hanya Holm School** is holding a concentrated Xmas Course Dec. 19-31. Instructors will be Miss Holm and **Oliver Kostock** . . . The **Harding Dorn Studio of Dance Arts,** Woodmere, NY, is holding auditions Dec. 1 for "The Celia Blum Dance Scholarship," established in honor of Mr. Dorn's late mother, for ballet and/or musical comedy training for a talented and deserving youngster between 10 and 13. Among judges will be **Christine Fokine** and **Leon Danielian.**

FOR HISTORICAL ACCURACY

Caption under photo on p. 39 of the Sept. DANCE Magazine, showing the 1904 production of "La Sylphide," should have read "Ellen Price as Effy" (not as the Sylphide).

NEWS OF BOOKS

The new **Dance Press, Inc.,** Chicago, has announced publication of an illustrated biography, **"Igor Youskevitch,"** by **Rod Quiros** . . . This winter A. C. Black, in London, is publishing a book on the **Benesh System** of dance notation. An American edition will be brought out this spring by the Pitt Press . . . Dec. issue of the Cleveland Museum's Journal of Aesthetics and Art features an article on Chinese Classical Dance by **Sophia Delza** . . . **Tennessee Wild** of **The Dance Mart** has been elected to the Board of Governors of the Antiquarian Booksellers Assn.

HOLLYWOOD AND LAS VEGAS

MGM.: Finnish ballerina **Taina Elg** will co-star with **Gene Kelly** and **Mitzi Gaynor** in "Les Girls," slated to roll in Hollywood —not in Europe as originally announced. This is good news to local dancers who have a bleak 1957 ahead, according to present production announcements . . . "Silk Stockings" now boasts 4 choreographers: **Eugene Loring, Hermes Pan, Fred Astaire** and **Jack Baker.** Mr. Astaire, always looking for the gimmicks, will do a number on a bicycle with **Cyd Charisse** . . . **Jack Cole,** busy choreographing and acting in "Designing Women," has cast **Stanley Hall, Carl Ratcliff, James Elsegood** and **Frank Radcliff** to dance with Dolores Gray. **Barry Chase,** who is assisting, will also do a number . . . B'way producers Feuer & Martin to produce their 1st picture for Metro, "Stay Away Joe" . . . Jack Baker utilizing the talents of **Ila McAvoy, Joan Haig** and **Sheilah Baker** in his choreography for "This Could Be the Night."

PARAMOUNT: **Gloria Moreland,** featured dancer in the recent Hollywood Bowl Spectacle, "David," which **Stephen Papich** so ably choreographed, is scheduled to test for Hall Wallis for a role in "Summer and Smoke" . . . **Josephine Earle** staging 7 night club numbers for the Frank Sinatra starrer, "The Joker Is Wild."

R.K.O.: **Gower Champion** is winding up chores as choreographer of "The Girl Most Likely," with **Jane Powell, Kelly Brown** and **Kay Ballard.** The huge "Balboa" number was shot on a sound stage especially constructed with a water tank. 20 dancers and acrobats, including clever **Roy Clark** and **Harvey Honiker,** are being used.

UNIVERSAL-INT'L,: After 3 months of preproduction planning, **Kenny Williams** has launched "The Man of 1,000 Faces," the Lon Chaney bio starring **James Cagney.** Visiting the set it was interesting to watch Kenny put Cagney through the paces of an old-time vaudeville clown doing a number with a mannequin. Kenny's asst., former chorus dancer **Bill Chatham,** has received high honors with acting in the film, serving as asst. choreographer and also as script-dialogue director. (Note to producers: dancers are very capable people) . . . Will Cowan has signed the unique night club duo, **Allen & Ashton,** for a key role in his newest musical short.

WARNER BROS.: **Bob Fosse** has arrived to begin rehearsals with Doris Day, John Raitt, **Carol Haney** and **Buzz Miller** for "The Pajama Game." Local dancers will get about 14 weeks' work on this one, and the chosen few who have already begun include the versatile star-to-be, **Lisa Lang** . . . **Eddie Prinz** supervising the samba dance sequences for "Top Secret Affair."

I've always been a fan of the **Donn Arden** school of choreographic pageantry, but his new show at the Moulin Rouge just isn't up to his standards. This is too bad because he has assembled some 50 of the West Coast's best-trained dancers, including, **Folliott Charlton, Harvey Honiker, Jay Du Pont, Patty McGrath, Jimmy Barron** and **Rod Beiber.** He has top star material in **Bill Carter,** who does a 1½ minute solo.

LAS VEGAS: In sharp contrast to the above, the Desert Inn has become the talk of Las Vegas, with Donn Arden "starring" as a result of the "Salute to Rodgers & Hart" and "Shangri-La" which walked away with all the reviews . . . Jack Entratter presents his final "Ziegfeld Follies" installment featuring the Copa Girls, with choreography by **Bob Gilbert** and **Rene Stuart. The Bob DeVoye Trio** keeps the feature dance spot . . . **Bill Foster** choreographed the current revue, "First Edition," at the Flamingo, which stars Kay Ballard, Dick Contino, Larry Storch and Mary Mead. This is a showbiz "first" since the engagement serves as an out-of-town tryout for a B'way opening . . . **Nick Castle** will stage the opening show at the Tropicana Hotel for Jan., starring Eddie Fisher. *Ted Hook*

SOUTHERN CALIFORNIA NOTES

400 costumed participants in the **Silverado Folk Dance Club's** "Around-the-World" party made Long Beach Aud. a very lively place Oct. 21. Dressed in everything from Schulplatter to Hawaiian, they danced most of the languages of the world—including the Scandinavian. Breathing breaks were provided by the **San Diegans** doing the Argentine Pericon, **Al Pill** and **Helen Yost** dancing the Jarabe Mixteca, and by **Vince Evanchuk,** Dir., of the **Yosemite Workshop Dancers,** in a virtuoso performance of the Ukranian Chumak. **Gerald and Pearl LaVerne** organized the event . . . Southgate's **Norton School of Music and Dancing** journeyed to LB Oct. 22 to entertain at the Aud.

The **Frances Bowling School of the Dance,** LB, presents a full-length "Les Sylphides" with 33 dancers Dec. 21 at the Aud. 238 students will participate in the program, with proceeds going to the Kiwanis fund for Crippled Children of East LB. **Barbara Wilson,** a lead in "Sylphides," toured nationally with **Aida Broadbent's** "Red Mill"; **Sheri Sternette** has just completed 8 weeks in LA with **Gene Nelson** in "Pal Joey." **Patricia Moore,** an ex-pupil of Miss Bowling's, is now a Radio City Rockette.

Devi Dja performed for Irwin Parnes' 4th annual UN Folk Jubilee Oct. 23 at the LA Philharmonic . . . **Carmen Sevilla** was warmly welcomed by the press on her arrival in Hollywood from Spain . . . **Benjamin Zemach,** drama and dance.

(over)

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director of the U. of Judaism, arrived in Hollywood after training actors in Israel's Habimah Theatre for a year. He has resumed work at the U's branch at Sinai Temple . . . **Audrey Share** announces that 100 students will take Royal Academy exams this spring. Hers will be the only US studio visited by the RAD examiner this season. **Arthur Neeper,** of the Share Dance Theatre Group, returned in Nov. from Hawaii where he studied native dancing and ballet. *John Dougherty*

LONDON DATELINES

This has been an incredible month for ballet in London. The **Bolshoi Theatre Ballet** finished their season at Covent Garden Oct. 29, and then gave 3 extra performances in Croydon (a London suburb), ending finally on Nov. 2. With the mounting of international tension, rumors started to circulate that the **Sadler's Wells Ballet** would not make the exchange trip to Moscow. These were eventually substantiated by a telegram sent by Covent Garden to the Bolshoi Theatre on Nov. 7. It said that in view of the Soviet action in Hungary the proposed visit could not take place — and once more ballet found itself in the headlines. At the time of writing the scenery and costumes for the cancelled season are stranded in Leningrad.

The Co., left at loose ends before their regular Covent Garden season opens just before Christmas, are planning a few performances during the opera season. "Sylvia" and "Cinderella" are to be revived.

The impact of the Russians on British ballet has been terrific, and they succeeded in capturing the imagination of the public to an extent unparalleled by any other ballet activity during the past 25 years. Every night during the season people queued up all night outside the Opera House for the purpose of standing for the next evening's performance, tickets changed hands at many times their face value, and when extra performances at Croydon were announced the public formed a queue more than a mile long. Critical reaction (with the notable exception of **Cyril Beaumont** and **Richard Buckle**) has been adulatory.

Apart from the 3 ballets I briefly discussed last month, the only other production shown was "Giselle," and this proved a humdinger, the "Giselle" to end all "Giselles." In choreographic outline it was astonishingly like the "Giselle" we know in the West, but the production had a degree of dramatic truth and poetic sublimity which we have never attained. **Ulanova's** performance in this is the greatest I (and my fellows of the post-Diaghilev generation) have ever witnessed in ballet. Her dancing is exquisitely detailed and her acting — the two are truly indivisible — is articulate to an extent I never dreamed possible.

The Croydon performances were given over to divertissements, including Ulanova dancing "The Dying Swan." These all served to re-emphasize the quantity of magnificent dancers the Co. possesses.

What has this season taught us? Firstly, that if you organize ballet training and selection on a vast national basis, with money as no object at all, and if you have a 200-year-old tradition to help you — then you are going to produce some pretty wonderful dancers. Until the West subsidizes and patronizes the arts with the same munificence as Russia, on a purely physical level it will not be able to compete. And if, as seems likely, Russia intends to use her ballet as a propaganda weapon, such competition will be essential to the West.

Esthetically the season has shown us the principles of **Noverre** and **Fokine** in action. It has re-stated the very necessary lesson that ballet is primarily a literary (or dramatic) and not a visual art. Even a neo-classical plotless ballet is important not just because it looks pretty, but because it means something.

It is to be regretted that it is impossible for the Sadler's Wells Co. to visit Moscow, for Russian ballet, for all its strength, desperately needs certain Western ideas. They have much to learn in the way of decor and even choreography. Neither **Lavrovsky** nor **Zhakharov** seemed the equal of **Ashton** or **Balanchine.**

Apart from the Russians it has been a Spanish month in London. **Antonio's** season has continued at the Palace, and **Luisillo** has opened at the Prince's. **Jose Greco** is on a tour of the British provinces and opens a London season at the Festival Hall for Christmas.

Among other dance events has been the showing of dance films at the Nat'l. Film Theatre, including a film of solo dances by **Sybil Shearer.** These aroused considerable interest — as any modern dancer does in England — and it was generally felt that the films, while not dramatizing her, give a fair record of the dancer's style. If only it were possible for a few modern dancers to appear in London. In recent years we have only seen **Martha Graham** (who for some of us was the revelation of the past decade) and **Eleanor King.** So, if any modern dancers are feeling wanderlust, let them include London in their itinerary. *Clive Barnes*

NEWS FROM CANADA

Opening event of the Canadian season was most certainly the ballet hour on the "CBC Concert Hour" over both the English and French TV networks on Nov. 1. **Marjorie Tallchief** and **George Skibine** were guest stars with members of **Les Grands Ballets Canadiens** of **Ludmilla Chiriaeff,** augmented for the occasion by many other Canadian dancers who have been active on TV here.

"Les Sylphides" was the major part of the program, and featured **Irene Apine, Christina Macdonald** and **Edith Landori,** all of whom gave distinguished performances. Choreography was adapted by **Eric Hyrst,** who gave a fine account of himself although, with TV space limitations, the production wandered quite far the traditional stage production.

Tallchief and Skibine contributed a pas de deux from "The Sleeping Beauty" and a new ballet, "Annabelle Lee," of their joint choreography, which proved to be another type of pas de deux, elaborated with a few auxiliary dancers. The work is based on the poem by Poe. Both appearances were excellent dance and TV fare, with Marjorie Tallchief's brilliant style very much in evidence.

"Bagatelle," by Ludmilla Chiriaeff, was a charming curtain raiser. **Eva von Gencsy** and **Eric Hyrst** danced the leading roles. The work has some striking passages for male dancers and was marked by some truly outstanding solo work by Mr. Hyrst.

The important telecast is likely to have far reaching effects and offers significant proof that Canadian dancers have come of age. Such events have been rare in Canada, but the opportunity to work with eminent performers and choreographers in this fashion can only contribute to new standards of Canadian dance.

Canada gave its 1st Gov't.-sponsored diplomatic theatre party Nov. 14 in Ottawa. Chiefs of mission of 40 countries, members of the Gov't. and Justices of the Supreme Court were among the audience that attended a special performance of the **Nat'l. Ballet of Canada** as guests of Sec'y. of State for External Affairs Lester B. Pearson. Gov. Gen. Vincent Massey headed the guest list. The Co. danced "Giselle," with **David Adams** and **Celia Franca,** the Co.'s director, in the leads. *Francis Coleman*

REPORT FROM GERMANY

One of the most successful productions in the repertoire presented by the **NYC Ballet** in Berlin, was **Todd Bolender's** "The Still Point." Performed only once, the ballet, with its poetic subtleties of choreography and the fine interpretations by **Melissa Hayden** and **Jacques d'Amboise,** so captivated the public that they applauded during the entire intermission, until the curtain went up on "The Pied Piper." Press reaction was almost unanimously enthusiastic. Having arrived with his co. 2 days later in Munich, Bolender was immediately contacted by the management of the Munich State Opera, who proposed that Bolender stage a production of "The Still Point" for them. Mr. Bolender got a 10-day leave of absence and set his ballet for 2 different sets of Munich Opera Ballet casts. Dress rehearsal was on the final day of Bolender's stay, and the Munich premiere was scheduled for Nov. 22. *(over)*

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However, plans struck a snag when Bolender went to Paris to see Durand, publishers of Debussy, and learned that they absolutely refused to allow a ballet to be performed to the Debussy quartet Even a conversation with the step-daughter of Debussy was of no avail. The music will not be in the public domain in Europe until 1968. However, when he arrived in Stockholm, Bolender received a wire from the Munich Opera House management which reported that they had succeeded in getting permission from the publishers after all, and the premiere was on again. (This question of music rights does not affect performances of the ballet in the US, since Debussy is public domain here. "The Still Point" will be seen this season in the repertoires of both the NYC Ballet and the **Dance Drama Co.** of **Emily Frankel** and **Mark Ryder.**—Ed.) *Horst Koegler*

NEWS FROM FRANCE

Comedy, singing, dance, and pantomime are combined in **Roland Petit's** "Revue des Ballets de Paris," which opened Sept. 28 at the Theatre de Paris. The show's main focus is the stunning theatricality of **Zizi Jeanmaire.** In addition to dancing (and the spectators would like much more of it), she sings most wittily.

The song, "Tatooing," and the pantomime operetta, "Valentine or the Magic Bicycle," show off her comic gifts. In "Fear," a too short classic ballet with a beautiful decor by Antoni Clave, she is the embodiment of a strange and blood-thirsty insect. And a revival of the bedroom scene from "Carmen," returns her to one of her finest roles. Distinguished performances were turned in by Roland Petit and by **Helene Constantine** and **Rino Adipietro** performing the **Tessa Beaumont** and **Buzz Miller** roles in excerpts from "The Condemned Beauties." **Serge Perrault** was,as always, excellent. And **Sondra Lee,** making her debut with the Co., was amusing in "Vignettes." A finale in the feathered-costume style of the Folies-Bergeres closed the rather hyrid production whose principal weakness was the mediocre music of Michel Legrand.

On Oct. 17, 19, 20, and 21 the **N.Y.C. Ballet** gave its galas at the Paris Opera. There were two choices of program. The first combined the already familiar 'Fanfare" and "Western Symphony" (both heartily applauded) with "Divertimento 15" and "Pas de Deux." "Divertimento 15" has a coldness unrelated to the Mozart music, and it is too accelerated in choreographic tempo, but it afforded the opportunity of enjoying the extreme speed and authority of the dancers. In addition to **Melissa Hayden,** it set off the young talent of **Allegra Kent.** In "Pas de Dix" **Patricia Wilde** replaced **Maria Tallchief.**

The second program consisted of "La Valse," "Pied Piper," "Four Temperaments," and "Allegro Brillante." Despite the brilliance of Melissa Hayden and Patricia Wilde, "Allegro Brillante" did not seem like a very original work. **Todd Bolender** was especially musical in "Four Temperaments."

Nina Vyroubova represented France at the Sao Paolo Festival, Oct. 23. Partnered by **Youly Algaroff,** she performed "Romeo and Juliet" and excerpts from "Swan Lake." *Marie-Françoise Christout*

NEWS FROM ITALY

MILAN: The vogue for ballet study in Italy is still increasing. Even towns of 10 or 20 thousand have a ballet school... The **La Scala School** has reopened under the direction of **Esmee Bullness,** and for the first time many of the new students are from the wealthier families . . . However, this rage for ballet hasn't yet brought about a higher standard for Italian dancers. The La Scala corps is sadly depleted. Ballerina **Olga Amati** has retired. Character dancer **Luciana Novaro** gives most of her time to choreography. This year she will do dances for "Aida" and will choreograph the Italian premiere of Menotti's "Sebastian." **Vera Colombo, Gilda Maiocchi** and **Carla Fracci** have been promoted to soloists.

La Scala ballet master **Ugo Dell'Ara** is to choreograph "Legend of the South," for which he will also design costumes and scenery. **Alfred Rodriguez** is here rehearsing "Casse Noisette," to be performed Dec. 30 with **Fonteyn** and **Somes** as guest stars. "Firebird," produced last year by the **Grigorievs,** will be revived with Maiocchi and Perugini in the leads.

Italian revues employ English and American choreographers almost exclusively. Currently at work here are **Donald Saddler, Gisa Geert** and **Lee Sherman.**

VERCELLI: In this little No. Italy town, the 1st Int'l. Dance Competition was held at the end of Oct. as part of the Viotti Int'l. Music Competition. 500 contestants participated, with 45 nationalities represented. Although the event was not well organized and the press remained aloof, the public displayed enormous interest. Greatest revelation came from Poland. The Warsaw and Poznan opera houses sent groups, and we had the opportunity of seeing **Barbara Bittner, Maria Badmajew, Witold Gruca** and **Conrad Drzewiecki** —all pupils of **Leon Woicikowski.** They were all anxious to point out that what they danced was a Polish interpretation of what they learned in Russia. They had high praise for their own choreographers, like **Gogol Georgi** and **Georgi Kaplinsky.** The Poles were hungry for the sight of magazines about dance. These come their way so seldom that when Woicikowski gets one, he LENDS it to his dancers—as a prize.

Needless to say, the Poles made off with all the 1st awards for ballet. A 1st place for "ballet group" went to the Turin school of **Susanna Egri,** a Hungarian long established in Italy. Modern dance prize-winner was **Bella Hutter,** a German who has been teaching in Turin for 30 years. 1st place modern soloist award went to an 18-year-old French girl, **Anne Sendrez.** *Luigi Gario*

NEWS FROM LATIN AMERICA

BRAZIL: After a weak opening, there has been some improvement in the level of the Teatro Municipal season, which is directed by **Massine,** and which has **Yvette Chauvire** and **Milorad Miskovitch** as guest artists . . . A program presented by **Nina Verchinina** with her new co. was unfavorably reviewed by the press . . . **Daphne Dale** and **Nicholai Polajenko** will be heading another new co., **The Ballet de Rio de Janeiro.**

Sylvio Wanick-Ribeiro

PERU: **Kaye MacKinnon's Ballet Peruano** danced on Oct. 12 at Lima's Teatro Municipal. The Debussy "Petite Suite," Mozart's "Les Petits Riens," and 3 folklore pieces on a lower level, all had choreography by the co. director. **Betty Missiego, Maria Laura Ibarra, Eugenia Ende, Carla Westpahl** and **Fernando Ruiz** were the most outstanding dancers. The co. has improved considerably and its work can now be considered much more serious and based on a better policy.

Julio Castro Franco

ARGENTINA: **The Grand Ballet du Marquis de Cuevas** opened at the Teatro Opera in Buenos Aires Oct. 25. Scenery and costumes had not arrived on schedule, and at the last minute—in order not to cancel the performance and send away an audience of 5,000—the Marquis appeared on stage, explained the situation and announced that they would present a free rehearsal of the opening program. The audience responded with cheering and boo-ing, but most of them went home satisfied.

The co. personnel has changed a lot. **Rosella Hightower, Marjorie Tallchief, George Skibine** and **Serge Golovine** are not dancing in Buenos Aires. The co. is headed by **Jacqueline Moreau** and **Wladimir Skouratoff,** who are having to dance a great deal due to the scarcity of other "names" in the group. **Maria Ruanova** of the Teatro Colon, and **Carmen Santistevan** and **Lydia Peralta** of the Argentino de la Plata are being added, and **Vassili Lambranos** will be choreographing a new ballet for de Cuevas.

At the Teatro Colon, **Grigorieva** revived "Paganini," and there were 2 ballets by guest choreographer **Janine Charrat**—"The Flute Player" and "The Massacre of the Amazons."

Hans Ehrmann-Ewart
"BALLET"

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